

THE ASSOCIATED FIRST NATIONAL FRANCHISE



Five In One

They say that good things never come singly. Of course, we know that they do, but in the case of the Big Five, BETTER things come in a series. The exhibitor can be his own judge and jury. He can choose one, or he can play the bunch and profit by the five-in-one combination of advertising and exploitation.

The First National trade mark is going to add greatly to its laurels after "Passion", "Man-Woman-Marriage", "The Kid", "The Oath" and "Sowing the Wind" have played the country. And other Big Fives are coming!

Box Office Bets

MOTION PICTURE POST

FEBRUARY

1921



Dorothy Phillips

PUBLISHED BY
THE STRAND THEATRE
NEW YORK

This is an exact reproduction of the front cover of Motion Picture Post, about which there are further details on page 9 of this issue. The name of the Strand Theatre is used on the specimen copy, but the name of the local theatre is printed on copies supplied to respective exhibitors.

ASSOCIATED FIRST NATIONAL FRANCHISE

VOLUME 1

FEBRUARY 1, 1921

No. 2

Topics That Are Timely Today

IF A MAN goes out to buy a linen collar he plunks down a quarter and takes one of two standard brands. Subconsciously he has shopped for a trade mark. He knows he is going to get his money's worth in service and satisfaction. He knows it was the trade mark which drove the celluloid collar out and brought untold happiness to jeopardized necks.

Picture fans are doing their shopping in the same way. Where First National exhibitors have displayed the trade mark consistently there has been a marked improvement in business and more satisfaction for the shopper. The trade mark stands for something; is a guarantee of entertainment and gratification; signifies a product never below a certain standard; indicates an attraction which is driving inferior shows along the same path as the celluloid collar. Picture fans look for the trade mark and then plunk down their quarters feeling that the First National exhibitor will do the rest. And he does. Furthermore, he can sell his show to thousands, over and over again, while the collar merchant can only sell a collar once.

The First National trade mark is easy to look at. Get it before the public in every way possible. No trade mark ever made a name for itself unless it was pushed far enough to gather momentum. You can't keep a good thing down, but if given a helping hand that good thing will forgive you for trying to keep it down and will boost your game for you.

Instances of exhibitors who are reaping the benefits of using the trade mark are coming to our attention daily. Among the latest is Francis Powell, of the Academy of Music, Northampton, Mass. He combined diplomacy and the trade mark, and won over the students of Smith College. Pictures are not new in Northampton—but no theatre before had been able to get that bunch of 2000 students regularly.

THE OTHER DAY

a shoe merchant whizzed us along the road in his car. The line of billboards we passed was pleasing to the eye. The scenery was great. He remarked that advertising as an art has made great strides. We agreed. "But", he came back, "motion picture advertising is as bad as ever".

We proceeded to tell the seller of soles what First National is doing to lift the poster and advertising art to new levels. We mentioned "Man-Woman-Marriage".

He promised to look up some of our posters and advertising. He's one of the public—and I'll bet he'll be a booster for First National.

THE PLAN behind the Big Five series promises to lift a big load off the shoulders of the exhibitor who takes advantage of it.

When a theatre can book, in one group, such attractions as "Passion", "The Kid", "Man-Woman-Marriage", "The Oath" and "Sowing the Wind" it does not even require a Master Mind of the industry to see that great economy can be practiced in advertising and exploiting them under the general title of Grand Pictures Season. What a boon to the showman to be able to keep this series free of his standard attractions; to split his campaigns into two parts, one for the Big Five and one for the standards! At one stroke the labor and expense of conducting a campaign for each attraction are knocked through the ropes. The box office prospects are

also improved, and possibilities of confusing the public are decreased.

In playing the group, which runs the gamut of comedy, drama, spectacle and historical, the exhibitor can depend upon the First National publicity department for all the help which that service unit can possibly give, either as a routine proposition or upon special call.

Exhibitors, however, will not be obligated to book the series, and may choose one or any number of the Big Five. The plan embracing five was created mainly in the interests of exhibitor economy and efficiency, for in advertising five in one there is opportunity also for extended runs of each attraction and for higher admission prices in keeping with the super quality of the subjects.

If the record made by "Passion" at the New York Capitol indicates the trend of the public mind, then we can safely rehash the phrase about "great minds running in the same channel" and pat ourselves on the back for the Big Five.

"Man-Woman-Marriage" Opens in Paterson Theatre

DOROTHY PHILLIPS in "Man-Woman-Marriage" opened for the first time to the public at the Regent Theatre, Paterson, N. J., January 24 and registered a distinct success.

Jacob Fabian, president of Associated First National Pictures of New Jersey, Inc., made the premiere a memorable one. In the audience were State and City officials and leaders of women's clubs. Many picture people also attended, as did home office executives of First National and a number of eastern franchise holders.

Much praise was heard for the advertising and presentation facilities supplied by First National to enable exhibitors to impress their communities with the character of "Man-Woman-Marriage." Among these aids is the series of posters designed by M. Leone Bracker, whose war posters made him known throughout the country. This is a point which should prove profitable to exhibitors in exploiting the drama-eternal, as it lends a chance for newspaper stories carrying unusual interest. Mr. Bracker has created seven distinct posters for "Man-Woman-Marriage," including two one-sheets, two three-sheets, two six-sheets and one twenty-four-sheet. Besides the posters, a music score has been compiled.

The Regent Theatre has a seating capacity of 2400 persons, and presented "Man-Woman-Marriage" for a full week.

Levy-Kieler Interests Form Affiliation with M. Switow

Col. Fred Levy, holder of the Associated First National Franchise for Kentucky, and Leo Keiler, of Paducah, who control a chain of nineteen theatres in Kentucky through the Strand Amusement Company, have completed negotiations for an affiliation with M. Switow in the ownership of three theatres in Louisville. Included in the deal is the new \$200,000 theatre erected by Mr. Switow on Fourth Street, between Chestnut and Broadway, directly across the street from the new million dollar Rialto. The Parkland and another neighborhood house are the others which will be affiliated with the Strand chain.

The other theatres owned by Mr. Switow—two in Jeffersonville, three in New Albany, one in Bedford, Ind., and one in Salem, Ind.—are not included in the deal.

Among the properties operated by the Strand Company are four theatres in Louisville, in addition to the three secured through the Switow alliance, four in Paducah, three in Mayfield, three in Owensboro, one in Irvine and one in Princeton.

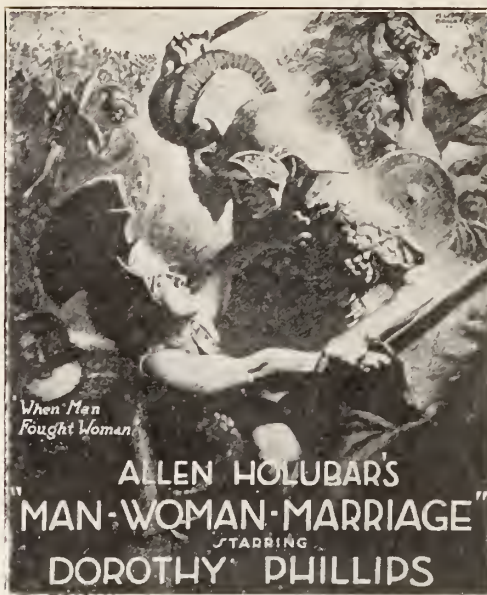
Missouri Organization Perfected

Associated First National Pictures of Missouri perfected its organization at a meeting of the membership on January 6, by the election of officers and a Board of Directors.

Spyros P. Skouras of St. Louis was elected president, Frank L. Newman of Kansas City, vice-president; Lee Rassieur, Jr., of St. Louis, secretary and Charles P. Skouras of St. Louis, treasurer.

The Messrs. Skouras and Mr. Newman were also elected directors in addition to J. F. Truitt of Sedalia; A. F. Baker of Kansas City; Ferd Warner of St. Louis; Eugene Freund of St. Louis; Joseph Mogler of St. Louis, and Lee Jones of Marshall.

It was decided to hold regular monthly meetings of the Board of Directors for the purpose of discussing the affairs of the local company so that the Board may at all times be thoroughly acquainted with conditions peculiar to the territory which may have a value to the Executive Committee and Board of Directors of the national association.



One of the Posters, a Six-Sheet, Mentioned in the Box on Page 3. It Is a Distinct Advance in Motion Picture Advertising, According to Experts.

Herbert Brenon Joins Joseph M. Schenck To Direct

Herbert Brenon, the director, has been engaged under a contract by Joseph M. Schenck to supervise the Norma Talmadge productions for Associated First National, and direct them personally.

Mr. Brenon's direction of "The Passion Flower," scheduled for release shortly, is said to be responsible for the contract. Of the director Mr. Schenck said: "I consider Herbert Brenon a great artist in his line of work, a director who stands for infinite technical detail, as well as real inspiration. The co-operation of a star like Norma Talmadge, with a director of Mr. Brenon's reputation and attainments, should be a great incentive to both of them to turn out the very best work of their respective careers."

According to present plans, "The Passion Flower" is to be released February 21 instead of the production made under the working title of "On Principle." In case the attraction is not ready at the February date, release will be made early in March.

"The Passion Flower" is a drama of Spanish life, from Jacinto Benevente's drama.

Auditorium Opens in Stillwater, Minn.

Arthur A. Perkins and "Jack" Martin opened the Auditorium in Stillwater, Minn., on January 5 as a high class motion picture theatre. Only selected films, including First National, will be shown there.

"Happy Jack" Martin has for several years been interested in pictures in Minneapolis, where he operated the Lyndale Theatre, recently sold to Finkelstein and Ruben. Mr. Martin will remain in Minneapolis for the purpose of choosing films for the Auditorium, and none will be booked until he has put his stamp of approval upon it. Mr. Perkins will devote his time to managing the house.

"Passion" Scores Again

Fox's Academy of Music, in Fourteenth street, New York, under the management of Mr. David, presented Pola Negri in "Passion" the week of January 10, reporting that the attraction proved as great a drawing card there as it was at the Capitol, further uptown.

Fully Organized for First National In Northwest

THE election of an Exhibitor's Advisory Committee, the assurance of 100% membership this month and a number of important resolutions on matters pertaining to the welfare of the industry as a whole, were the outstanding features of the meeting of Associated First National sub-franchise holders of Minnesota, Wisconsin, and North and South Dakota in Minneapolis. With these achievements, the organization of Associated First National Pictures, Inc., in the northwest may be considered an accomplished fact.

More than 100 sub-franchise holders met at the West Hotel, Minneapolis, for a two-day session at the call of J. F. Cubberley, Manager of the Minneapolis First National Exchange.

Among the measures advocated were:

Hiring of an expert on motion pictures to give an impartial review of pictures other than those of First National to guide franchise holders in judging values.

Completion of one hundred percent First National franchise holders by February 1st.

Lending of the screens of northwest exhibitors free to every public enterprise to foster good-will among business men and to promote community welfare.

Exploiting to the furthestmost of every First National picture susceptible of novel advertising.

Observance of strict ethics in conducting their houses.

Offering cooperation to President William A. Steffes of the United Theatrical Protective League in obtaining full membership for that organization in the northwest.

Working in closer harmony with the exchange in helping to realize the greatest possible benefit from pictures run in their houses.

Guaranteeing their support to the Herbert Hoover movement for the relief of devastated Europe.

Mr. Cubberley presided over the meetings, which were conducted in the Colonial room of the West Hotel. In the evening, the exhibitors were the guests of the Minneapolis First National Exchange at a banquet in the same room.

The following were elected members of the advisory committee: F. A. Rickstein, Majestic Theatre, Beloit, Wis.; J. P. Adler, Adler Theatre, Marshfield, Wis.; Tony Foster, Star Theatre, Stanley, Wis.; Louis Nahin, Rainbow Theatre, Milwaukee, Wis.; Clyde Hitchcock, Princess Theatre, Minneapolis; V. B. Valteau, Broadway Theatre, Albert Lea, Minn.; S. G. Latta, Fergus Pictures Corporation, Fergus Falls, Minn.; A. J. Kavanagh, New Grand Theatre, Grand Forks, N. D.; Archie Miller, Grand Theatre, Devils Lake, N. D.; J. A. Dundas, Strand Theatre, Sioux Falls, S. D. and C. F. Hansen, Lyric Theatre, Redfield, S. D.

Among those attending the meetings were:

Lynch and Higgins, New Richmond, Wis.; E. C. Clavier, Fargo, N. D.; Nat Kohler, Buffalo, Minn.; A. L. Devine, Parker, S. D.; Albert B. Muller, Maple Lake, Minn.; S. G. Latta, Fergus Falls, Minn.; F. J. McWilliams, Madison, Wis.; T. Buckstein, J. A. Dundas and Mrs. Dundas, Sioux Falls, S. D.; Frank L. Koppelberger, Eau Claire, Wis.; J. B. Shearer, Park Rapids, Minn.; William Wrede, Hayfield, Wis.; R. J. Ball, Sharon, N. D.; Jay E. Gould, Glencoe, Minn.; E. W. McFarlane, Graton, S. D.; H. J. Fitzgerald, Milwaukee, Wis.; A. C. Klug and Mrs. Klug, Zumbrota, Minn.; Hitchcock and Tine, Minn.

(Continued on page 14)

About People You Ought to Know



COL. FRED LEVY, of Louisville, needs no introduction. He is recognized as the Associated First National speechmaker of the Blue Grass State and vicinity. His fame, in this instance, was thrust upon him and has secured such a strangle hold that the Colonel gathers speechmaking momentum as time goes forward.

The Colonel's proclivities came to light about a year ago, at a First National dinner in New York, and have improved to the point where he is the chief speaker at openings of new theatres. Among his most recent appointments were the openings of the Bleich and Empress theatres in Owensboro, Ky., and the new Lawrence in Bedford, Ind.

"Anyone could talk about the Franchise," declared the Colonel. "Even the Sphinx would open up and say a mouthful in praise of it if questioned on the subject."



TWENTY-NINE theatres under the proprietorship of but one man is an accomplishment that should scare the pessimists and calamity howlers to the tall timber.

Michael Switow, with headquarters at Louisville, last month opened his twenty-ninth and is figuring on his thirtieth. He declares his new house, the Lawrence, in Bedford, Ind., was built on a First National Franchise. He looks upon it as his greatest achievement, for he feels that his business foundation is solid all through.

Robert Lieber, of Indianapolis, has referred to Exhibitor Switow as the daddy of the movies. In 1906 he was a confectioner, but when he saw some horses gallop across the screen he became interested, listened to the call of Opportunity—and there he is.

Makes Big Picture



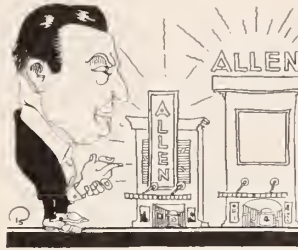
HERE'S the man who made "Man-Woman-Marriage," creating it step by step with the same infinite care an artist uses on his canvas. The measure of his success is apparent in the fact that the drama-eternal has been named in the first group of the Big Five, and Allen Holubar is entitled to a similar place in the army of directors.

Dorothy Phillips, the director's better half, is entitled to a share of the credit. First National exhibitors will find her acting in "Man - Woman - Marriage" a revelation; something to base real advertising and exploitation on. And this gives us a chance to mention the press sheet on the attraction. The biggest favor we can do is to advise exhibitors to make use of the press sheet. It has a purpose—to help the box office.



RALPH WINSOR puts in his time as manager of the Star Theatre, Portland, Ore., and to say that he does a good job of it is merely speaking the obvious—if you know what we mean. The Star is under the Jensen and Von Herberg banner; is a regular theatre and plays regular pictures. The deposits at the bank are as regular as any part of the operation of the house.

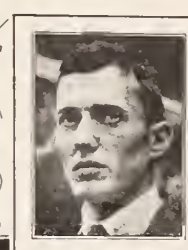
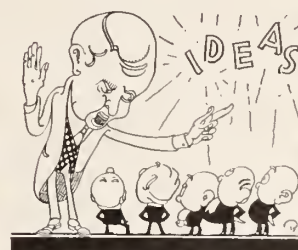
In the preceding issue of **FRANCHISE** we gave an inkling of how Manager Winsor magnetizes the lobby. We hope his methods can be used to advantage in some other territory, to make the lobby more than just a mere "come-in" place for the customers. Tell us what **YOU** have done.



J. J. ALLEN and his brothers are as well known in Canada and parts of the United States as Smith Brothers are to people with a cough. But the Allens are a lot more popular. They are **THE Allens**, and the picture fans know that if they see it in an Allen theatre it **MUST** be good.

One of the outstanding causes for the success of these progressive young men is System. They believe in it and practise it. System in advertising; in publicity; in exploitation and in presentation. And the most important system is the booking of pictures up to a standard. First National attractions have a firm footing at Allen theatres, where audiences are discriminating, but human.

All this has resulted in the lengthening of the Allen chain. They are building new theatres steadily. It is not a boom—it is system on a systematical basis.

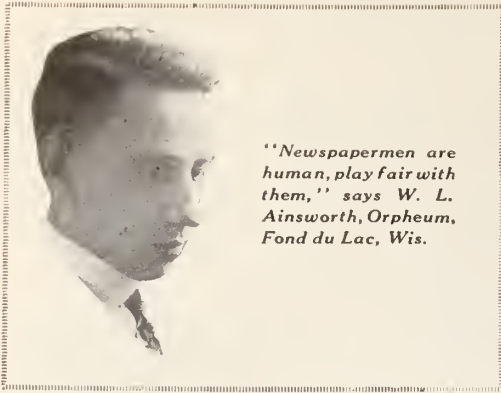


ANY aggregation of Southern gentlemen would be sadly lacking in something or other if Willard C. Patterson were absent.

But why confine it to Southern? We admit the mistake, and include the Northerners as well.

Exhibitor Patterson is manager of the Criterion Theatre in Atlanta, Ga., and answers to the title of President of the Southeastern Theatre Managers Association. He pleads guilty to being hard boiled on the subject of motion pictures, but can find lots of time to slip in a good word for First National attractions, which he plays across the board at the Criterion. He has a storehouse of ideas that would keep the exhibiting business going indefinitely—if the productions are of a standard to justify it.

There'll be a Franchise everywhere



"Newspapermen are human, play fair with them," says W. L. Ainsworth, Orpheum, Fond du Lac, Wis.

IF I were to be asked for the best formula for breaking into print, I would say: "Play fair with the newspapers."

Soon after I entered the moving picture business I made a discovery.

It was this:

The best medium of publicity in the middle-sized city is the press. When I made that discovery I turned the bulk of my advertising appropriation newspaperward and I never have had occasion to regret it. The fact of the matter is that the results have been so satisfactory that each year has seen the newspaper allotment increased until now it exceeds 90 per cent. of the whole appropriation.

Then I made another discovery. Newspaper men invariably are human. When they find a customer is giving them the long end of a deal they are anxious to reciprocate. When they find a theatre owner pinning his faith to printers' ink—I mean ink that is paid for in perfectly good dollars—they are not slow to come through with a type of co-operation that spells more dollars at the box office.

As to "breaking into print"—well, I don't. The Orpheum, however, is in practically

Breaking Into Newspapers

every issue of the Fond du Lac papers with paid copy and usually copy that isn't "paid" along with illustrations from time to time.

What is more, I get the best co-operation on those pictures that are most deserving.

How does it happen?

Well, it's this way. Those newspaper fellows don't have to be told that I consider the newspaper ace high when it comes to effective publicity. They are dead sure my judgment is good on this count; they are willing to gamble on it when it comes to pictures.

Result:

When I back up that judgment by walking into the counting room with a bang-up big schedule some telepathy stunt is pulled off and the Orpheum gets a few extra readers with perhaps some good sized illustrations. In other words, the newspapers base their judgment on my pictures very largely in the manner in which I back up my own faith in them. And they don't go wrong unless I do, which is very seldom. I have educated my patrons up to a point where they place confidence in what I say in my publicity. They take me at my word. When I tell them a picture is good they believe it, and that belief finds expression in long lines of people waiting for the doors to open. I can't afford to have them disappointed, even if I were disposed to slip one over occasionally, which I am not. I believe in playing perfectly fair with the public as well as with the newspapers. In that way I am on perfectly good terms with both. My box office receipts prove conclusively that "honesty is the best policy" even for a picture house.

Returning to the subject, "Breaking Into Print", I might say that I make it a point to never ask for anything but value received. At that I feel quite positive that oftentimes I get much more. Take, for instance, two pictures which were shown at the Orpheum to capacity houses. I refer to "Go and Get It" and "The Yellow Typhoon." I gave both of them much publicity—paid publicity—in the newspapers. There was first a long line of teasers. Then came big copy that told the story in compelling fashion. It didn't take the newspapers long to discover that I was backing these pictures to the limit. It didn't take them any time at all to decide that they would back me without any limit. And they did. I happen to be a member of the Rotary Club and asked the members and their ladies to be my guests at "Go and Get It". The newspapers played up the story before and after of their own accord. I had made good on my promises and they went me one better.

The newspapers send their critics to review my pictures and these pictures receive favorable comment—when they deserve it—otherwise they don't. It is my business to see to it that the pictures are of the meritorious type. When I have done this, the rest is easy. I have frequently had occasion to express my appreciation of favorable comment. I do not recall ever having gone into a newspaper office determined to "stir things up" because my advertisement did not happen to meet my approval from a typographical standpoint or because it had a wrong position. When I have a complaint I state it in a business way and invariably I receive business courtesy in return.

If I Were An Exhibitor I Would—

IF we all knew WHAT TO DO as an exhibitor we would all be exhibitors. Then we could stand 'em up ten deep.

I'm not an exhibitor, but observation and experience has taught me what I would do if I were.

For a starter I would have a clean theatre. If a body must endure dirt don't make him pay for the privilege. I have seen many a theatre playing \$5 pictures to a 5c crowd and merely eking out an existence while a can of paint, a broom and a bucket of suds used to advantage might attract just the people he would like to see enter his doors and who hold back because GERMS look bigger than his Attraction.

Then for number two. I would not pick my attractions from a price list. I do not mean that price would not interest me, but what I was getting would interest me more. I would not lose sight of the fact that a picture bought must be sold again to the public—and believe me that selling again is a man-sized job when you buy white elephants labeled Attractions. I just couldn't see a picture with "low price" as its only attraction, but if a fellow said he had pictures the public wanted to see, I'd sure sit up on my hind legs and take notice. Many times the possibilities in a high priced picture dwarfs the cost to pigmy size, and just as many times the low price of a really good picture blinds an exhibitor to its real worth as a box office attrac-



C. R. Beacham,
Atlanta Exchange
Manager, gives some
impartial views on the
operation of a theatre.

tion. A man will tell you—"Yes, I made money on that one, but look what I paid for it." Perhaps the next day he showed a picture the public would have enjoyed seeing, but it cost him so little in rental he forgot to tell the people anything about it and they in turn forgot to come. It is an almost universal fact that the effort an exhibitor puts forth to exploit a picture is gauged entirely by the initial cost of the picture itself.

When a man comes in my office and says: "Quote me a few big pictures and then some 'program stuff'", I've a quick mental count on his box office receipts. A few big days that help keep the sheriff away—a flock of lean ones that show what a D—er or poor business man he is. The moment you cease

to care a tinker what you show on certain days just so the price is right the long suffering public is going to get careless about seeing your show except on special days.

Program stuff, if properly sifted and the proper amount of brain-leaven added, will rise above the margin set by its price. There are plenty of good pictures at reasonable prices to fill any man's program. A good rule is not to buy a picture you would not be willing to sit through yourself. Separate the wheat from the tares and when you get the wheat advertise it as wheat. Don't be afraid to advertise a good picture just because it failed to cost you a small fortune. Big returns on small outlay show real showmanship. I call to mind one of the first pictures we released—A Frozen Warning. We sold this picture to a small town exhibitor. He saw it was a good picture regardless of cost to him and set about the business of exploiting it. Used it on a July day. Gave his front a frozen appearance with cotton icicles, etc., splashed over with Christmas tinsel (cost about \$5 he told me). It was so hot on the outside they just had to go into that cool looking retreat—and they did—I won't say how many dollars worth of them (I didn't believe him myself until he showed me roll). The day's receipts paid a month's expenses and then some.

Last, but nevertheless a prime factor, is the necessity of serving the public cheerfully.

Cooperation for the Newspaper Man

Sacrifices Keep Movie Stars In Condition

DOROTHY PHILLIPS, motion picture star, declares that the life of a successful screen favorite is not strewn with roses, by any means, even though that is the popular belief. Miss Phillips, whose newest starring subject is "Man-Woman-Marriage", a First National super-attraction, insists that sacrifices keep the stars in condition to do their best work, and if a tedious schedule is not followed closely the player's life soon becomes filled with nothing but memories of what might have been.

Miss Phillips said: "You never see a really stout feminine star on the screen. And you probably never will. If your favorite star were getting stout would she still be your favorite? No, I don't think she would. If she said: 'I really don't know what to do to reduce', you would likely tell her to reduce the activities she was putting into pictures."

"Generally it takes great effort to retain that sylph-like figure you so admire in your favorite. More than likely she walks five miles a day, refuses her favorite brand of chocolates, rides, plays golf, swims and does all sorts of strenuous things to keep in condition. She has a mission in life, and it is to entertain and please the millions of fans who see First National and other motion pictures, even though it means 'walking a chalk line' insofar as her pleasures are concerned."

"Verily the motion picture star's life is an easy one. Or so the public seems to think but if they could only look into the life of a star—I believe most girls would swear off being stage struck and just keep on 'tickling the keys' of a typewriter or sewing buttons on brother John's coat, happy in the thought that they can consume all the chocolates admiring bosses or Brother Johns give them and just get stout or keep thin, according to their nature, and do just as they please all their life."

Making Sub-titles Important Factor In Motion Pictures

THE making of sub-titles for the "conversation" in motion pictures is one of the most interesting things in connection with the industry.

First the artist must design his backgrounds, either modeling them in clay on a miniature stage, or drawing them out on large squares of cardboard. Then the artist must letter for his sub-titles, the words which are used in the conversation of the actors on the screen. These are on separate cardboard. Then the actual work of photography begins. First the backgrounds are placed before the camera and the cameraman grinds off the required footage and runs the film back to where he started. Then the lettered card is placed before the camera and the film which he ran through before is exposed again. Then the film is developed and the finished sub-title is ready for the screen.

Most of the large motion picture organizations have from ten to twelve artists working on the actual making of sub-titles alone. Titles in First National productions have caused much favorable comment for their artistry and general worth.

For Movie Editors

ON this page we have gathered a variety of material suitable for publication in the local newspapers. It is designed to not only make the work of the motion picture editor easier, but to please the readers of the publication. The squibs and articles are prepared by trained newspaper men and are short enough that no newspaper need complain of lack of space.

We believe you will find this page of service to your theatre.



FASHION PAGE MATERIAL

This cut is designed for use with the fashion story below. An electro will be sent upon request.

Order
No. H. O. 2

CLOTHES are to Paris what steel is to Pittsburgh, according to Constance Talmadge, who brought back several trunks full of finery from the famous fashion mart. If you want to follow the most important dictum of Paris this spring you will have your street clothes in black and white, she says. There is a veritable craze for this combination. Sometimes a street suit will have black buttons that have inset discs of white, sometimes the linings are of black satin embroidered in white, but it seems wherever black is used there must be a complimentary note of white.

"An especially novel note in linings that we noticed in Lucien Lelong's stunning models, while in Paris, is the use of two colors," says Miss Talmadge. "For example, if the upper part of an evening wrap is lined with white satin, the lower part will be in black or coral or turquoise. Norma and I brought back to New York quite a number of Paris creations, several of which I am wearing in my latest First National attractions."

The accompanying photograph shows Constance in one of these creations which she wore in "Dangerous Business."

Here is a hint "Connie" picked up in one of the ultra-smart establishments. Blouses of fine white linen, organdie or batiste are made to accompany the tailleurs for street wear.

Chaplin Has Something To Ask of the World

CHARLES CHAPLIN is suffering from an attack of scenarioritis—whatever that is.

Since he prepared to make additional laugh-dispensers for Associated First National he has been deluged by scenarios from General Public, in fact he has been literally swamped by them. And now he earnestly begs his admirers and others who aspire to gain author fame to please desist from sending him their efforts.

During the past four weeks there have been received at the Chaplin studio fourteen hundred and sixty-four manuscripts ranging from one and a half to seventy-eight pages in length. They came from a fisherman in Astoria, Oregon; school teachers in Birmingham, Ala.; inmates of Sing Sing at Ossining, N.Y., and every other conceivable spot on the globe. The type of stories covers every imaginable subject. One little school tot would have Charlie play the role of a school teacher. A political student would have him do a Bolshevik role in burlesque in the hope that it might allow those who advocate dynamite for walking sticks to see the errors of their ways.

As Chaplin writes his own scenarios, and conceives all his own comedy situations, he does not wish to receive manuscripts from anyone, even skilled writers. According to the comedian he received no less than fifty scripts after "Shoulder Arms" was released in which soldiers, trenches and guns played an important part.

Biography of Norma Talmadge

NORMA TALMADGE, Associated First National star, whose latest production is "The Passion Flower," was born in the city of Niagara Falls, N. Y., in 1897. Her family soon after moved to Brooklyn, where Norma attended school and received the greater part of her education.

As a child, she was fascinated by the movies, and at the early age of fourteen, without any previous stage experience, she entered pictures first associating herself with the Vitagraph Company.

Her first starring vehicle was "The Crown Prince's Double," under the banner of Tri-angle. Later she was won over by Fine Arts, for whom she produced "The Social Secretary" and "Panthea." There followed then an unbroken line of successes, among them "The Ghosts of Yesterday," "DeLuxe Annie," "The Heart of Wetona," "The Way of a Woman" and "She Loves and Lies."

Miss Talmadge's first picture for Associated First National was "A Daughter of Two Worlds," in which she scored one of her greatest successes. Her more recent releases are "Yes or No" and "The Branded Woman."

Norma is the eldest of the three Talmadge sisters, all of whom are in pictures. She is five feet and two inches tall, and weighs one hundred and ten pounds. She has brown eyes, and dark brown hair.

Her address is: The Norma Talmadge Film Corporation, 318 East 48th Street, New York City.

Better Work Out of Electrical Signs

THE problem of making the electric sign earn its keep is one which every progressive exhibitor, at some time or other, is called upon to solve. Possibly more money is wasted in the erection of electric signs—and the natural mismanagement of them, which usually follows—than in any other form of exhibitor advertising. Mismanagement or misuse of an electric sign is perfectly natural; good management and fruitful use of the sign is the exception.

Lawrence F. Stuart, manager of the Old Mill Theatre, Dallas, Texas, gives his viewpoint of the electric sign, and how it is made worth while at his house.

"Through protection, more than anything else, the exhibitor is forced to erect some sort of an electric sign—some sort of a shingle which will point out his place of business—and this shingle must be constructed of the material which can be seen when the daylight has passed. Hence, it can be seen, that the electric sign is a necessity. It is not a luxury or a needless piece of equipment.

"Convinced that the need for an electric sign is thus imperative, the average exhibitor goes to work designing an elaborate board, with many colored globes, which he feels will show up well against the other thousands of electric signs already adorning the business houses and theatres on his street. And the outcome is usually a huge structure—expensively elegant—beautifully designed—and BEARING THE NAME OF HIS THEATER.

"There is the mistake. And it is the common mistake of fifty percent of the exhibitors who adopt this useful and otherwise fruitful form of advertising.

"The name of a theater on an elaborate electric sign means nothing. Money expended



The Capitol also follows the Old Mill idea. This is a front view, from the street, and additional selling points are set in the bulbs on the other two sides, viewed from the sidewalk

on the construction and erection of such a sign is money wasted. It serves only designate his location. The important subject—what he is selling—is entirely obscure—and is left to the imagination or the intuition of the passerby. That is why fifty percent of the electric signs are marked down as financial liabilities—instead of assets, into which they CAN be made if properly handled.

"Instead of dishing out a good lump of money on a sign which is only ornamental—the better and more successful scheme is to construct a sign which SAYS SOMETHING.

"The sign which we have constructed over the Old Mill is one which I believe carries both ornamentation and information for the passerby, whom it is supposed to reach. It is constructed in a V-shape, bearing four separate lines of electric reading matter. The sign is capable of holding fifteen ordinary sized words—sufficient to tell the name of your production, and something about it—if correctly used.

"Recently we played 'The Branded Woman.' As is our custom we used the title of the picture in our electric sign—and also one fact concerning the picture which we believed necessary to carry a slight kick. Our sign read:

**'THE BRANDED WOMAN'
WITH NORMA TALMADGE
A FIRST NATIONAL ATTRACTION**

"This may seem to be scant reading matter—even for an electric sign, but I believe that it tells sufficient about the production to satisfy the majority of amusement seekers. The name of the production, the star, and the picture's trade mark is enough for the well-read movie-goer.

"Without the entire ten words, which we used in the sign, I do not think it would have been sufficient. The mere name of the picture—or the mere name of the star—or the name of the distributing company is not sufficient. All three form the base of information concerning the picture.

"The electric sign must tell something if it is to be a success. It is constructed for the purpose of giving information concerning the picture. If it does not give the information necessary it is a failure. The electric sign can earn its keep only by the sort of management which allows the exhibitor to get the best out of it. The upkeep for such an advertising method is large—any exhibitor can testify to that. And in order to get his money out of it, the exhibitor must get the maximum efficiency. He can't do that with the sort of a sign which is only ornamental.

"Make your sign say something—short and snappy. Make it pay back what it owes you."

One Way of Beating the Unfair Rates

THE amusement rate joker is the pride and unrestrained joy of every daily newspaper advertising manager's life.

It comes to the advertising manager—generation after generation—a potent weapon from the dark ages with which he prods the local motion picture exhibitor daily and exacts an inhuman financial torture that is oftentimes turned into a rout.

Next door to the motion picture exhibitor is a merchant whose business may or may not be just as staple as the former, yet he is allowed to exploit his wares through the columns of the newspaper at half, and many times less than half, the rate charged the exhibitor.

Every showman and practically every newspaperman fully realizes that the present universal idea of exacting a double charge from the motion picture exhibitor is a great injustice, but there seems to be no immediate remedy for the difficulty. The motion picture merchant is simply living down the stigma of a bad past, when others of his tribe—the road show and the circus—came to town and carried away with them barrels of money to be put into circulation in other sections.

The fact that the motion picture exhibitor is now a bona fide resident of the city, paying taxes and operating with the help of a home-grown personnel, does not alter the situation because the road show and circus skeletons of his fathers are still dangling hideously in the closet.

Exhibitors and publicity men have fought bitter battles over the advertising counter to no avail; they have cut down their space,

**Harold Heffernan
Writes Words of Wisdom
from Detroit, Mich.**

threatened and cajoled and burned the midnight oil to further schemes that might bring the amusement rate tumbling to earth. And in the end they have gone back to the newspaper and increased their space, because exhibitors invariably agree that it is their one best bet in putting their product before the public eye.

With the increasing number of releases adapted from the works of famous authors, however, there is presented to the exhibitor in every city and town harboring a bookstore, a live opportunity to effect a working arrangement that will not only mutually benefit the theatre and the bookstore, but hurl a legitimate bomb of hate into the amusement rate.

In twenty-four cases out of twenty-five we find that the exhibitor has overlooked his bookstores when it comes to cases in planning his advertising campaign on such pictures as "In the Heart of a Fool" or "Nomads of the North" or "My Lady's Latchkey" or any number of productions of recent release that have a well-known author's name to help put them over.

Let us take "Nomads of the North" as a shining example of our plan. The bookstore no doubt has a contract or contracts with local newspapers calling for space at less than half of what the exhibitor can buy it for. He has a line of James Oliver Curwood's books in stock and they may be

moving a trifle slowly. He may have another line of books of a similar nature, stories by other authors on life in the far north.

It is easy to assume, therefore, that the bookstore manager is going to be interested in any plan the motion picture exhibitor may have in mind to move his stock of books pertaining to the far north. If his ad copy is written for him and the exhibitor links up the showing of "Nomads of the North" with a line of copy based on "See the picture, then read the book", with an offer to pay one-half of his rate, the book man should fall on his knees and call down a blessing on his friend. The bookstore naturally places the copy and pays the bills, sending the exhibitor a bill for his share of the total.

We have had instances in the Michigan territory of where this sort of advertising with almost direct selling copy inserted, cost the exhibitor less than one-third of what his regular amusement rate would have cost. At the same time, however, a small campaign of his own should be carried on by the exhibitor.

"Nomads of the North", with James Oliver Curwood as the author, is not cited because it is an exception but because it stands out just a trifle from the rule.

The works of Ellis Parker Butler in connection with the engagement of "The Jack-Knife Man" would form an excellent newspaper and window tie-up with the bookdealer and there are any number of productions now being released through Associated First National Pictures that present the same opportunity to cut a deep gash in that double rate.

Production Notes Believe Reports of Slump

NEWS of the production by Marshall Neilan of a mammoth film in which more than 2,000 persons appear and which has been going on quietly for the past four months has finally been given out by the director. Although no knowledge of this production has been had in trade circles during this time, work on the film has been in progress simultaneously with the picturization of "Dinty" and "Not A Drum Was Heard." The film presents a visualization of Randall Parish's "Bob Hampton of Placer," and the story is laid in Montana and Wyoming in 1876 after the close of the Civil War, when the Indian uprisings startled the country. One of the great dramatic features of the picture is a presentation of the last stand of General Custer. The cast includes James Kirkwood, Wesley Barry, Marjorie Daw, Pat O'Malley, Noah Beery and Tom Gallery. Marion Fairfax prepared the scenario.

* * *

The motion picture world is watching with marked interest the activities of the Cathrine Curtis Corporation, the one producing concern in the United States, if not in the world, which has a woman at its head. That Cathrine Curtis, president of the corporation, is out to do big things in a big way is made evident from what she has already accomplished. Her first picture, just completed, and soon to be released by Associated First National, is an adaptation from Ralph Connor's popular novel, "The Sky Pilot." She selected King Vidor to direct this picture, and she has seen to it that an all-star cast interpret the story. John Bowers is in the title role, while Dainty Colleen Moore plays the feminine lead. Others in the cast are James Corrigan, Donald McDonald, Harry Todd, Kathleen Kirkham and David Butler. Many of the scenes were taken in the foothills of the Canadian Rockies in the very locations depicted by the author.

* * *

Four malemute dog teams, a double team of Alaskan reindeer and some polar bears will be used by Director David M. Hartford for his next production for Associated First National release, James Oliver Curwood's story of the Far North, "The Golden Snare."

* * *

Wesley Barry forsakes his newspapers and ragged cap of "Dinty" for the hair chaps and six-shooters in Marshall Neilan's new production, "Bob Hampton of Placer," a spectacular version of Randall Parish's book of that title.

* * *

Marguerite Clark, who has completed "Scrambled Wives," her first picture to be released through Associated First National Pictures, Inc., is now spending the winter with her husband in New Orleans.

* * *

Among the recent screenings at the home office were "The Kid" and "Jim, the Penman." In the editor's opinion, both of these are remarkable productions. One is a comedy sensation and the Bennett-Barrymore attraction is an excellent drama.

* * *

To secure realistic shots of wild boars in their native haunts, Edwin Carcwe, director, sent his assistant, Wallace Fox, and two cameramen to Santa Rosa Island, off the coast of Southern California. The picture is Anita Stewart's newest Louis B. Mayer attraction, "The Tornado," which title may be changed.

Newest Photograph



Marguerite Clark, star of "Scrambled Wives"

About Our Attractions

"A HUMAN STORY"

"The Jack-knife Man."—It is a picture that actually visualizes drama itself in the finer higher method without dulling its entertainment value. When the screen is capable of acting the medium for so sweet and human a story as this, its permanence is assured.—Los Angeles Record.

"EXHIBITOR SAYS IT'S GOOD"

"Go And Get It."—Allow me the pleasure to congratulate First National on Marshall Neilan's "Go and Get It." This is without a doubt the most interesting picture I have shown in my ten years experience in the business. There is not a minute of time wasted in the entire picture. Newspaper editorialized on it.—J. A. Estridge, Gastonian Theatre, Gastonia, N. C.

"CAN'T MISS IT"

"Passion."—No one in Atlantic City can afford to miss this remarkable picture of his own will, especially so when it can be seen at such comparatively small cost. It is one of the cinema triumphs of the year.—Atlantic City Gazette.

"LAUGHS IN BUNCHES"

"Twin Beds."—We laughed so long and so often at Twin Beds on the stage that we didn't suppose there was a chuckle left in us for this brilliant little farce, but that's because we hadn't seen what Carter de Haven and his clever players could do with it.—Los Angeles Times.

"PAPER WRITES EDITORIAL"

"Go and Get It."—It is out of the ordinary for editorial comment to be made about a moving picture show, but in this case we can't refrain from telling the public that if they want to see a real thriller, a story that throbs with life and danger and love, a story that depicts the great newspaper game as it is played by a born newspaper man, go to the Gastonian tonight and see "Go and Get It." It is a remarkable story.—Gastonia Daily Gazette.

Exhibitors Can Own Their Own Fan Magazine

MOTION Picture Post, Inc., the President of which is William B. Curtis, has announced the launching of a new publication which they offer to First National exhibitors for use locally as a means of building up business and at the same time derive profit from the advertising spaces sold to local merchants.

The publication called "Motion Picture Post" is to be devoted, insofar as text matter is concerned, to First National Pictures and stars, and will be used exclusively in houses showing First National attractions.

The magazine, the front cover of which is reproduced on page 2 of this issue of "Franchise" is to be about the size of the Literary Digest, with the cover of coated paper and the body in book paper.

The text section is to be carefully written, so as to carry a selling message to the public, thereby making the advertising spaces, 28 in number, valuable to the local merchant.

The cover is to be printed in two colors, with the name or trade mark of the local theatre prominently displayed at the bottom of the page.

In brief, the object is to give the First National exhibitor a house booklet with which he can call attention to his theatre, and his stars, while at the same time bringing in revenue from the advertising.

Motion Picture Post has announced that the cost of this magazine to exhibitors will be \$75 per thousand, monthly, the booklet being issued once a month at the beginning and semi-monthly later on. Exhibitors will pay \$130 for two thousand; \$170 for three thousand; \$205 for four thousand and \$245 for five thousand. Additional thousands above five will be \$40 each.

Motion Picture Post figures that exhibitors can easily sell each of the 28 advertising spaces at \$5.00 an issue, which would yield \$140 in returns, or \$65 more than the booklet costs them, based on one thousand copies.

If more than one thousand copies are used, advertising rates would be higher in proportion, therefore the returns larger.

Some exhibitors may desire to sell the booklet for 5 cents per copy instead of giving them out, thereby bringing in about \$50 per thousand copies.

Of course, the rate charged for advertising spaces is in the exhibitor's hands. He can charge whatever rate he thinks is best or he can use the advertising spaces for himself. In any event, the fact remains that Motion Picture Post, Inc., intends to supply him with a booklet which should greatly help his theatre and his box office.

Motion Picture Post estimates that for each one thousand copies there will be five thousand readers.

It is intended, within a few days, to mail a specimen copy of Motion Picture Post, with complete detailed instructions as to how it is to be handled, with order blanks, etc., to First National exhibitors.

The Opperman Policy

Hal Opperman, of the Crescent Theatre, Pontiac, Ill., says: "I have found success in a lobby constructed along simple, dignified lines, with a lobby display that is artistic and gives an air of quiet restraint in the arrangement of its stills rather than a circusy array of 24-sheets luridly pasted up. In my city, also, the public likes to see the manager in the lobby. I find that greeting my 'repeats' brings them back with their friends, and this is an investment that has paid me well. It makes business steady."

How Do YOU Advertise Your Films?

THE ATLANTA GEORGIAN

A Clean Newspaper for Southern Georgia



"Give the Public What They Want, and That's What We Are Doing"
GREAT NEWS FOR THE MOVIE FANS OF ATLANTA

SIG SAMUELS'

Metropolitan and Criterion Theaters

HAVE SECURED

**Associated First National
 Pictures, Inc., Franchise for Atlanta**

DO YOU KNOW WHAT THIS MEANS TO YOU?

In connection with more than 3000 Independent Motion Picture Theaters in United States and Canada, we are in a position to secure

THE WORLD'S GREATEST STARS AND PRODUCERS. WE NOW HOLD CONTRACT
 FOR THE PRESENTATION OF THE FOLLOWING STARS AND PRODUCERS:

Charles Ray	Norma Talmadge	Anita Stewart	Charlie Chaplin
Constance Talmadge	Katharine MacDonald	Lionel Barrymore	Marshall Neilan
Mack Sennett	Mr. and Mrs. Carter DeHaven	Mildred Harris Chaplin	King Vidor
Sidney Franklin	Harry Lehman	Louis B. Mayer	Joe. M. Schenck
Whitman Bennett	Allan Dwan	Allen Hulobar	R. A. Walsh
	James Oliver Curwood	Arthur S. Kane	

NOW PLAYING CRITERION

Constance Talmadge in "Good References"

It's an Associated First National Production. See it yourself
 Then you can easily judge the merit in First National Pictures.

**WHAT OTHER THEATER IN ATLANTA HAS
 PRESENTED SUCH ATTRACTIONS AS**

Charles Ray in "Peaceful Valley"—Norma Talmadge in "The Ringed Woman"—Mr. and Mrs. Carter DeHaven in "The Best of the Best"—Marshall Neilan in "Go and Get It"—"The River's End"—Lionel Barrymore in "The Perfect Woman"—Katharine MacDonald in "The Perfect Woman"—Anita Stewart in "The Perfect Woman"—Constance Talmadge in "The Perfect Woman," recently presented at Criterion Theater.

You have been good to us. We appreciate your patronage. That's why we are building a

\$600,000 Theater—The Metropolitan

which will be completed about April 1st, presenting Associated First National Productions.

The Criterion is An Atlanta Institution.

The Same Policy Will Continue As in the Past

IF A PICTURE IS NOT GOOD ENOUGH FOR A WEEK'S
 RUN IN ATLANTA, IT'S NOT GOOD ENOUGH FOR US TO
 PLAY

What the Bank of England Is to the Financial World, An
 Associated First National Franchise Is to a Motion Picture
 Theater

FIRST NATIONAL ATTRACTIONS PRESENTED EXCLUSIVELY AT SIG SAMUELS'

Criterion and Metropolitan

A full page ad used by Sig Samuels in Atlanta to tell the public the Criterion and the Metropolitan would give the public what they want. The First National trade mark gets prominence at the very top of the ad

**CENTRAL PARK
 and PREMIER**

North Main St. Theatres

D. W. GRIFFITH'S Production
"THE IDOL DANCER"
CARMEL MEYERS
 in "FOLLY'S TRAIL"

A striking ad of actual size that runs as a daily
 fixture, aside from the special advertising.
 Far ads of this kind, however, we would
 rather see the picture title in the
 same size type as the name of
 theatre, if not larger

Below is a single column card used in
 Montreal, which presents a farciful mes-
 sage to the theatre goer

PASSE TEMPS

Mon. To Wed.—Double Bill

CHARLES RAY

in

'Peaceful Valley'

**VIOLET HOPSON in
 "SUNKEN ROCKS"**

The Victory in Salisbury, N. C., used this. The cut i
 exhibit

THURSDAY AND
 CHRISTMAS EVE

VICTORY

JOSEPH M. S.

Norma

in Arthur Good

"YES"



NORMA TALMADGE

YES GIRLS

The YES GIRL who surrounded by
 luxury—whose every whim was satis-
 fied—succumbed to the flattery of a
 parasite passionately murmuring,
 "YES."

Norma Talmadge
 as the "YES GIRL"
 is a Charming Sinner

Directed By

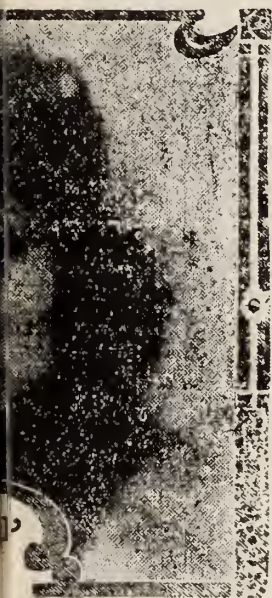
A
 First

Your Hig

Let the Trade Mark Do Its Share

center can give way to a scene cut, according to the inclination

ORY Norma Talmadge's
Finest Picture
ENCK presents
almadge
Celebrated Play
r NO?"



and NO GIRLS

The NO GIRL who burdened with poverty fought with all her strength to keep intact the altar pledge to honor crying, "NO!!"

William Neill

Her splendid Portrayal
of Two Such Types is
Thrilling to Lovers of
Consummate Artistry

National
Attraction

Don't Go.

SHEA'S OPERA HOUSE MON. TUE. WED. 3 DAYS ONLY
SPECIAL
Produced by MARY CRITCH, ONE OF THE MOST REMARKABLE PRODUCTIONS OF RECENT YEARS
Shown in the Largest
Theater in the
City
Admission from
50c to \$2.50
Absolutely
the
First
Time
at
This
Place
... 15

The Nation's Greatest and
Most Thrilling Screen
Sensation
A Wonderful Story of Romance,
Adventure and Thrills in the
South Sea Islands.
A First National Attraction —

D. W. GRIFFITH
Presents
THE IDOL DANCER

Featuring
Clarice Seymour, Building Blockhouse
and AB-Star Cast
A story of the Love and
Wild Adventure with a
background of intense
and Continuous Action
and Wonderful Scenery
and Wonderful Scenery
A photo-dramatic production of daring
romance, thrills and adventure. That will
give you one of the most exciting screen
experiences of your life. It will come as
real as if you yourself were one of the
characters and that you were passing
through their trials, their temptations
and their triumphs.
"The Idol Dancer" is a Wonderful Play of
Love and Adventure that will be long re-
membered.

EXTRA-BIG V. COMEDY-AUGMENTED ORCHESTRA-"BRIT 12"
NO ADVANCE IN PRICES—Mat. 10c, 15c, 20c, 25c, 30c, 35c, 40c, 45c, 50c, 55c, 60c, 65c, 70c, 75c, 80c, 85c, 90c, 95c, 1.00, 1.10, 1.20, 1.30, 1.40, 1.50, 1.60, 1.70, 1.80, 1.90, 2.00, 2.10, 2.20, 2.30, 2.40, 2.50, 2.60, 2.70, 2.80, 2.90, 3.00, 3.10, 3.20, 3.30, 3.40, 3.50, 3.60, 3.70, 3.80, 3.90, 4.00, 4.10, 4.20, 4.30, 4.40, 4.50, 4.60, 4.70, 4.80, 4.90, 5.00, 5.10, 5.20, 5.30, 5.40, 5.50, 5.60, 5.70, 5.80, 5.90, 6.00, 6.10, 6.20, 6.30, 6.40, 6.50, 6.60, 6.70, 6.80, 6.90, 7.00, 7.10, 7.20, 7.30, 7.40, 7.50, 7.60, 7.70, 7.80, 7.90, 8.00, 8.10, 8.20, 8.30, 8.40, 8.50, 8.60, 8.70, 8.80, 8.90, 9.00, 9.10, 9.20, 9.30, 9.40, 9.50, 9.60, 9.70, 9.80, 9.90, 10.00, 10.10, 10.20, 10.30, 10.40, 10.50, 10.60, 10.70, 10.80, 10.90, 11.00, 11.10, 11.20, 11.30, 11.40, 11.50, 11.60, 11.70, 11.80, 11.90, 12.00, 12.10, 12.20, 12.30, 12.40, 12.50, 12.60, 12.70, 12.80, 12.90, 13.00, 13.10, 13.20, 13.30, 13.40, 13.50, 13.60, 13.70, 13.80, 13.90, 14.00, 14.10, 14.20, 14.30, 14.40, 14.50, 14.60, 14.70, 14.80, 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Notes of First National Exchanges

THE prize tie-up yarn of the year comes from St. Louis. Manager S. J. Baker, of that office, declares that when one of the inspectors was opening the box containing the print of "Twin Beds", a bed bug dropped out. An office wag suggested that insect powder be sent with each print.

Roy H. Haines, manager of the Cincinnati office, invited the newsboys of the Post to be his guests at the Boulevard Theatre for a presentation of "Dinty." It was an exploitation stunt that worked, for he paraded the boys and they advertised the picture.

Among the live wires of the Chicago office are R. C. Seery, manager; E. J. Eichenlaub, C. E. Bond, Jack Schwartz, T. R. Gilliam, W. W. Brumberg, R. C. Whitehead, A. Larsen, P. Overgard, Geo. E. Houghton, Alice Feeley, Deborah Finnan, Edna Enk, Catherine MacDonald, Hermine Battista, Dorothy Reineke and twenty-six others, who will be mentioned later.

L. S. Drum, booker in the Atlanta office, says his 1921 motto is to book the pictures an exhibitor wants, and make him want the ones he wants him to want. Rather complicated—but a good motto.

R. H. Clark, treasurer and general manager of the New York Exchange, cut a little melon among certain members of his sales staff. Lucky ones were E. J. Hayes, of Buffalo; Murray Hawkins, same town; M. R. Edwards, ditto; Louis Ochs, A. J. Herman and Herman Goldman, of New York. This came to the men as a surprise, so they gave a luncheon to brother workers.

Members of the Buffalo office include Hugh Rennie, manager; Edward J. Hayes, sales manager; Murray Hawkins and M. R. Edwards, salesmen; Edwin C. Walsh, booker; Lillian Bailey, bookkeeper; Anna J. Nashay, Esther Paradeis and Bertha Kemp, stenographers; Miss Taylor, Frank Swalbert, Edward Brunner, Florence Sappell, Evelyn Stewart, Ruth Gilchrist, Mrs. Winter and William J. Fitzpatrick.

Dr. Harry Hall, of Troy, N. Y., a franchise holder, occupied a box with R. H. Clark, of



A. L. Gorman, manager of the Montreal Exchange, the office of which is pictured at the bottom of this page.

New York exchange, January 5 at the Theatre Owners Chamber of Commerce Ball at the Hotel Astor.

Ruth Roberts, of the Atlanta branch, tells us the 1921 slogan of that office is "First National—First." She says: "Swing to the right and might will go with you." Guess she's right, after all.

In the Montreal exchange are A. L. Gorman, manager; J. C. James, office manager; Miss E. J. Boxer, bookkeeper; Miss D. Fennell, stenographer, and G. Mitchell, shipper.

The Cleveland exchange is headquarters for one of the real old-timers of the business. E. Mandelbaum, known to his friends as Uncle Manny, is a man of vision, with advanced ideas on what the motion picture should do for the public.

W. J. Heenan, manager of the Philadelphia branch, has the following capable assistants: W. G. Mansell, C. C. Pippin, D. F. Heenan,

Jos. Stiles, C. Donahue, F. J. McGrath, Geo. Walton, Ray Philips, Jas. Maloney, A. B. Spilka, M. D. Schlechter, M. Burns, M. Cohen, M. McGrath and M. Sheehan. We might say that the last six are of the feminine persuasion.

Salesman Speaks Fluently, Frequently and Varied

Louisville, Ky.—H. E. Matthews, who covers the mountain districts of Kentucky and Tennessee for Associated First National is gifted as a linguist. Mr. Matthews says there are at least a dozen nationalities among the exhibitors he visits and they speak about as many tongues as were heard at the Tower of Babel. He claims the distinction of being the only one in his territory who can converse in his native tongue with each exhibitor.

"First National" is the same in every language, however, says Mr. Matthews. "It speaks the tongue that makes itself understood in every box office no matter whether the exhibitor is French, Italian, Spanish, Jugo-Slav, Czecho-Slovak, Serb, Croat, Hungarian, Roumanian, Russian, Swede or Choc-taw. It stands for 'Big Business and Pleased Patrons', and those who have heard it once, never forget it."

About the Exchange Convention Held in New York

At the First National New York State convention, held January 3, 4 and 5 in the offices of the Exchange in New York, the following were present: R. H. Clark, General Manager and Treasurer; Ben Levine, Greater New York Sales Manager; Hugh Rennie, Buffalo Branch Manager; E. J. Hayes, Buffalo Sales Manager; Messrs. S. P. Weissman, Brooklyn sales; A. J. Herman, Albany territory; Jesse Levine, Lower Manhattan; C. A. Holah, franchises; Joseph Vergesslich, Bronx; Louis Ochs, up state; Herman Goldman, Upper Manhattan; Harold J. Carlock, Brooklyn; M. R. Edwards, Buffalo territory; Murray Hawkins, Syracuse territory, and Ben Davis, Manager Service Department.

Service and progressiveness were the main points of the three days.

Another Use for Cuts

J. M. Beck, owner of the Liberty Theatre, Liberty, N. Y., uses the Franchise Holders' cut in his program in a very novel way. In order to differentiate between First National Attractions and other pictures playing at his theatre Mr. Beck inserts opposite First National Attractions the Franchise Holders' cut.

Mr. Beck states that his patrons are very much pleased with being told in this way which are First National Attractions.

Seeing New York

Murray Hawkins, of the Buffalo branch First National Exchange, introduced his wife and baby to New York during the recent convention. It was Mrs. Hawkins' first visit to the metropolis, having come from California to Buffalo.



The Montreal office of Associated First National Pictures Exchange, showing how the various paper is displayed in stands

There'll be a Franchise everywhere

High Lights of Exploitation

Exploitation Brings him One Hundred Percent Patronage

W. E. SHAEFER, of West Point, Ga., has a theatre seating two hundred and fifty people, in a town of twenty-five hundred. Yet his reports on recent pictures, to the Associated First National Pictures, Inc., shows that he secures more than a one hundred per cent. attendance in proportion to population.

Perhaps his exploitation campaign on "What Women Love," starring Annette Kellerman and distributed by Associated First National Pictures, Inc., throws some light on the methods by which a man manages to make a record like that.

To begin with, the picture was booked for two days. The campaign began on the Sunday before the opening, starting with a record-making "tie-up" between the Vaudeville and the various stores in town. Mr. Shaefer is particularly proud of this exploitation campaign because it got such huge results and yet it didn't cost him a penny.

His first tie-up was with a furniture store, where the manager was perfectly willing to permit Mr. Shaefer to decorate the window in any way he chose. Mr. Shaefer and his wife went down to the store on Saturday and selected a varied assortment of things to be put in the window. One was a beautiful white enamel kitchen cabinet; another was a handsome floor lamp, a mahogany writing desk; a baby carriage in which reposed a life-size baby doll, beautifully dressed, a talking machine, and many other little things that appeal to the feminine fancy. On each of these was a tiny card, handlettered, reading "What Women Love."

Mrs. Shaefer cut out a lot of little cards, cutting them from old stills and bits of thin cardboard. These were cut in the shape of hearts, or fruits, or flowers, or anything else that occurred to the lady's mind. These, colored, were pasted on the window, in all sorts of positions. Back of each card, and leading back to the back of the window, were narrow tissue paper streamers of vari-colored papers. These tissue paper streamers all leading back to one big stock one-sheet mounted, with the title "What Women Love" and the name of the theatre, with the play-date.

The same idea was carried out with a department store, where the window was filled with one stunning gown, a beautiful wrap, a fur-coat, and sundry fascinating bits of feminine wearing apparel, each bearing the little handlettered card reading "What Women Love." The cut-outs were used here, as well, with the streamers leading back to a one-sheet, with the theatre name and play-date.

A drug store featured toilet-articles, fine perfumes, and candy; a bookstore featured new novels, beautiful boxes of gift stationery, silver pencils, and such; and on all, the cut-outs, streamers and stock one-sheets were used to excellent advantage.

On Sunday, when all of these windows were first disclosed to the public, nothing but "What Women Love" was heard in West Point. Mr. Shaefer's box office receipts were the heaviest in months—and none of it cost him a penny in money. A little extra effort, a great deal of ingenuity was all that was necessary.

Palace Theatre

Tottenville, N. Y.

VOL. 7.
NO. 9



PHOTO PLAYS EXCLUSIVELY

EVENINGS 7 TO 10.30

MATINEES 2.30

TUE. THUR. SAT. AND SUN.

WEEK OF JANUARY 10, 1921

The cover, actual type size, of a sixteen-page program used on Staten Island. The booklet is mailed to patrons each week

Struck the Public Fancy

"A superb cinema revival of the great American success," was the way Clifford A. Carroll, manager of the Carroll Theatre, Rome, N. Y., featured Charles Ray in George M. Cohan's "Forty-five Minutes from Broadway," distributed by Associated First National Pictures, Inc.

The phrase seemed to catch the public fancy for many took the trouble to come to me and congratulate me on bringing to Rome this "revival."

The original stage production carried some delightful music that became very popular throughout the country. Everyone was singing and whistling "So Long Mary," and the other big hits of the offering and there is where I cashed in on the good name and the popularity of the original piece.

My orchestra for several days before the film showing played the song hits from "Forty-five Minutes From Broadway." At the same time I threw advertisements on the screen telling of the coming of this "revival."

The audiences were delighted to hear the old musical delights brought to their ears again, and they would leave the theatre singing over the old songs. All these little things helped keep the people talking about the good picture I had coming.

Our score for the feature contained more than 50 selections that fitted in most appropriately to carry out the realism of the picture.

Giving this feature to Rome was a most gratifying success in every way. The people were pleased and so were we.

Exhibitors might well remember that unusual pictures are worthy of unusual advertising.

Epstein Avoids Stunts In Playing "Yes or No"

WILLIAM EPSTEIN, manager of the Strand Theatre, Laredo, Texas, again scored a success with his typical brand of hit-the-mark exploitation campaigns that resulted in maximum receipts leaving public feeling toward the theatre as wholesome as ever. Also, in this latest campaign, Mr. Epstein avoided stunts.

When Manager Epstein booked "Yes or No," starring Norma Talmadge, he set about to putting over a thorough and effective publicity campaign for the picture and went about it in that cautious and careful manner that has characterized all his efforts in the picture business.

First, he arranged with the Laredo newspapers to run a number of teasers in the form of one-inch ads in bold face scattered about the pages merely reading:

"YES or NO?"

These teasers continued their "mysterious" teasing for several days.

Then he changed the little ads by adding lines above and below and made them read:

A First National Feature
Starring Norma Talmadge
in

"YES OR NO"

At the Strand Theatre
Tues., Wed., Jan. 4 & 5

Simultaneous with these little advertisements there appeared in the newspapers an attractive ten-inch double-column advertisement, and conspicuous by the use of one of the feature cuts. But here the publicity did not end, for the display show window of the Strand also contained the announcement and attractive slides were run on the screen of the Strand announcing the date of the big feature production.

All the time that the various modes of exploiting the picture were in progress, the Laredo newspapers did their share in appreciation for the paid advertising space used and ran a number of interesting sketches of the play with attractive headings. On the day that the big picture was to be shown in Laredo Manager Epstein put out a lobby display that caught the eye of everybody for blocks away. The Strand Theatre is located opposite the city hall in Laredo, and the municipal building occupies a place all by itself in the centre of the block, so the front of the Strand has an unobstructed view from at least two angles on each side of the city hall and can be seen for about three blocks away.

It was the plan of Manager Epstein to reach a large scope of territory, and the result was that he placed in the upper lobby of the theatre, resting its lower part on the apex of the ticket booth, the large twenty-four sheet shown in the accompanying photograph of the Strand's lobby display.

"This is what you can call long-distance advertising," remarked Manager Epstein, "and everybody passing along two blocks to the eastward of my showhouse can read that lithograph plainly and know that Norma Talmadge is the attraction I have to offer."

Holiday Exploitation Offers Some Big Returns

SEVERAL productions distributed by Associated First National Pictures, Inc., offer opportunities for special holiday exploitation which should bring to the exhibitor employing them crowded houses on their bookings for Lincoln's Birthday and St. Valentine's Day. "Habit," starring Mildred Harris and "The Jack-knife Man," produced by King Vidor, are two feature attractions of the natal day of the Great Emancipator, while for St. Valentine's Day the obvious connection of "The Love Expert," starring Constance Talmadge, and "In the Heart of a Fool," an Allan Dwan production, is obvious. The Toonerville Trolley series as short subjects offer some clever exploitation novelties.

The fact that Lincoln's Birthday comes on a Saturday gives the opportunity for a full week's exploitation based upon the celebration.

"Habit" should be exploited on a basis of this connection: "Lincoln freed the blacks of a physical slavery, but at the present time there is a mental slavery which causes more misery and woe than that of body bondage. See 'Habit' with Mildred Harris."

A double one-sheet frame with Lincoln on the one side and the star of "Habit" on the other under the captions "He freed the blacks of physical slavery" and "she shows a form of slavery which still exists of which you may be the victim" should be a big attention attractor and would tie up the picture and the theatre to the thoughts of the nation during that week.

Slides may be manufactured for use on the screen to put over the same tie-up by having the printer strike off proofs of small cuts of Lincoln on your transparencies and then lettering them with the same idea that habit is slavery worse than that of the blacks.

The theme of "The Jack-Knife Man" rather than the title offers splendid opportunity of seasonal exploitation. Use Lincoln's most famous saying "With Charity for all, and Malice toward none" as the catch line for all advertising. For the newspaper advertising a cut of Lincoln, with the saying as the lead off should be used. Then in smaller type use the paragraph:

"In his smaller field the Jack-Knife Man practices the same creed of brotherly love which President Lincoln so splendidly exemplified in his action toward his beaten enemies. That is why it is the most lovable and heart gripping screen story of the year."

ALWAYS A GOOD SHOW

THURSDAY and FRIDAY, SEPT. 30—OCT. 1

Constance Talmadge



"The Love Expert"

He might be all right in the dark. But can he stand the test of broad daylight? Be sure you have the right man. When he holds your hand, does your pulse beat faster? Does your heart palpitate, do you blush? You're in love. Choosing a semi-blind man as the mate for an old maid, and a paralyzed woman with an ear-trumpet to be the bride of her elderly father, were among the achievements of Babs Hardcastle, played by Connie Talmadge in this screen comedy.

Hank Mann in "Hopping The Bells"

PATHE NEWS

SPECIAL—FRIDAY ONLY

"The Vanishing Dagger" No. 13

Watch For "THE GREAT REDEEMER"

One page of a folder used by the Victoria, Los Angeles

In larger type then use the title of the picture and the words "Produced by King Vidor from the story by Ellis Parker Butler."

Follow this with the lines:

"Bring the kiddies and let them be imbued with the broad humanness that carried Lincoln to an imperishable place in the hearts of humanity.

"Come yourself and refresh those ideals which so endeared Lincoln to his associates that the world wept when he died."

Follow this up with the name of your theatre and the dates of the showing.

"The Jack-Knife Man" is an exposition of the character, not the life, of Lincoln.

"First Aid to Cupid," "Valentine's Only Demonstrator," "Learn to Choose your Valentine" are a few of the catch lines that can be utilized in connection with "The Love Ex-

pert." The heart cuts which can be procured from the exchange are especially appropriate for all the forms of advertising, and in fact all the exploitation helps available for the picture will connect up with the idea of Valentine's day with hardly a change.

The title of "In the Heart of a Fool" is the main tie-up between this production and Valentine's Day. The use of the regular advertising accessories, especially those using the title on a heart, in connection with a line "Opening St. Valentine's Day" or "Special St. Valentine's Day Attraction" will put over the association between the title and the significance of the day.

For exhibitors who have shown these two attractions, or even in connection with either of them, the Toonerville Trolley series of two reel comedies offers a special exploitation that should cause a great deal of comment.

Prepare throwaways of the same size as the comic valentines which are so much in vogue. The make-up of one should be the line "To My Valentine" and underneath a picture of The Skipper, followed by verse.

Northwest Fully Organized

(Continued from page 4)

neapolis; Ed Buckley, Foley, Minn.; Archie Miller, Devils Lake, N. D.; H. J. Ludcke, St. Peter, Minn.; R. A. Fleschbein, Cloquet, Minn.; William Rund, Granite Falls, Minn.; O. D. Benjamin, Renville, Minn.; Sam Reisman, St. Paul, Minn.; James Costa, Ironton, Minn.; John Piller, Valley City, N. D.; Fred Larkin, Anoka, Minn.; C. F. Hansen, Redfield, S. D.; H. W. Anderson, Warren, Minn.; George W. Ryan, Mora, Minn.

S. C. Carnell, Tracy, Minn.; W. J. Hawk, Fargo, N. D.; Tom Foster, Stanley, Wis.; Mr. and Mrs. Joe H. Ryan, Madison, S. D.; O. A. Lee, Minneapolis; Bentz and Gunner, Grand Rapids, Minn.; Herman A. Schwahn, Eau Claire, Wis.; A. F. Hiorseman, Eau Claire, Wis.; G. E. Miner, Rice Lake, Wis.; Frank Rabinowitz, Eveleth, Minn.; J. J. Canar, Mondoir, Wis.; Mrs. F. D. Hall, Madelia, Wis.; Mrs. James Barlow, Bovey, Minn.; Curkett and Brown, Nashwauk, Minn.; A. Latts, Ashland, Wis.; B. H. Wrede, Hayfield, Wis.; V. W. Newkirk, Belle Plain, Minn.; M. M. Hansen, Blue Earth, Minn.; George D. Sunderhauf, Willistown, N. D.

O. Weempun, Minneapolis; Marcus Rabinowitz, Eveleth, Minn.; R. V. Pepper, Fort Croix Falls, Wis.; H. B. Smoote, Little Falls, Minn.; R. G. Risch, Appleton, Minn.; A. Staehle, Mitchell, S. D.; Jos. St. Galipeau, Coleraine, Minn.; Julius Overmoe, Hillsboro, Minn.; A. C. Abrahamson, Hill City, Minn.; E. F. Schoenig, Rochester, Minn.; Enoch Thunc, Kenyon, Minn.; W. F. Hamilton, Galesville, Wis.; L. L. McMillin, Winnebago, Minn.; M. C. Cooper, Grand Forks, N. D.; M. J. Favanagh, Minneapolis; W. F. Buck, Waterville, Minn.; B. E. Anderson, Elbow Lake, Minn.; M. E. Brinkman, Bemidji, Minn.; V. B. Valteau, Albert Lea, Minn.; Theodore L. Hayes, Minneapolis; F. W. Bell, Stillwater, Minn.; William S. Smith, Menominee, Wis.; Fred H. Smith, Menominee, Wis.; S. P. Cornish, Faribault, Minn.; R. R. Thomas, Faribault, Minn.; W. F. Weiland, Brainerd, Minn.; F. S. Workman, Brainerd, Minn.; William Hamm, St. Paul; C. P. Murphy, Minneapolis and H. C. Andress, Minneapolis.



A stunt employed for Charles Ray in Albany, with a rube giving away apples to get the attention of the public more closely

There'll be a Franchise everywhere



McCormick's Ballet Described in the Left-Hand Column of this Page

McCormick's Ballet Idea Good for Many Localities

Enthusiastic approval from the critics of Los Angeles was the reward won by S. Barrett McCormick for his production of a Christmas ballet at the Kinema Theatre in that city. Interwoven in the ballet was a vision of the Three Wise Men of the East, a bit that completed the theme and lent a finished touch to its presentation.

Six girls, ranging in age from six to fourteen years were led by a ballet dancer from the left of the stage. Costumed in filmy white, they posed before a background of blues, green and silver.

A huge drop of deep blue scrim formed a flat background of the setting. Against it, to the left, was placed a flat pasteboard "mountain," rising to half the height of the scrim drop, done in deep blue and green. In the foreground were five silvered fir trees, their branches radiating silver lights as the spot played upon them. The trees were graduated in size, and the dancers were grouped, according to their ages, to add to this line of graduation.

As the ballet neared its close, a vision of the Three Wise Men of the East appeared in the upper right hand corner of the drop. Three men, costumed in the garb of ancient Jerusalem, were placed upon a stand behind the scrim drop and with lights playing from behind and from the projection room, appeared gradually in the scene. The "fade-out" was accomplished by reversal of the process. The stand was built a little below the level of the "mountain" top.

The ballet itself radiated the spirit of Christmas and many were drawn to the theatre as word was spread by the critics that its presentation was an "artistic triumph." Mr. McCormick has plans now under way for a number of such artistic efforts and exhibitors in Los Angeles are closely watching his work. He only recently joined Gore Brothers and Sol Lesser as managing director of the Kinema and new Ambassador Theatre, which the organization is shortly to open.

Williston Grand Utilizes "Pop" Songs

EXHIBITOR SNYDEN MAKES MOST OF "FORTY-FIVE MINUTES FROM BROADWAY" "IN NORTH DAKOTA"

MANY pictures that are taken as a matter of course by the patrons of the first run motion picture theatres in the larger cities can be put over by the managers of smaller cities in a way that they will give them the style and atmosphere of super attractions. Special music is one thing which always makes a strong appeal to patrons of these theatres which have limited orchestras and when occasion offers the chance for the musical exploitation of a feature, the exhibitor can bring added money into his box office by utilizing it.

The New Grand Theatre, managed by J. C. Snyder, serves the population of Williston, North Dakota. Mr. Snyder is up against the same conditions as confront the usual manager in the same position, inability to get experienced players at a price commensurate with what the theatre ought to pay. When the New Grand booked "Forty Five Minutes from Broadway," starring Charles Ray and distributed by First National Exhibitors Circuit, Inc., he immediately recalled the song successes that had grown out of the original stage production of the George M. Cohan hit, and sent for the complete scores and orchestrations in four of the music numbers.

When they arrived, he found what he had suspected, that the music was not so complicated or difficult but that it could be played by musicians at his disposal. What he did, and what it accomplished is best told in his own words:

"We secured all the orchestrations and five of the song hits, hired a five-piece orchestra and a chorus of six boys and used the songs during the screening of the picture. Opened the picture with a light overture until Ray boards the train for New Rochelle then the orchestra played "Forty Five Minutes from Broadway" with the chorus singing it. When the town band meets Ray, our orchestra played 'There'll Be a Hot Time in The

Old Town Tonight' out of tune until the town band is stopped by the leader. This caused much laughter.

"With the next scene we used orchestra and song 'Mary is a Grand Old Name' with the chorus. When the old lady enters the room when the player piano is running and Ray dances around with her until he pushes her out of the room we used the selection 'Wait 'Till the Cows Come Home' and jazzed it up during the dance. This scene brought the house down in laughter. When Ray first takes Mary out in the car we used the selection 'My Baby's Arms.' At the finale we used orchestra and chorus on 'So Long Mary.'

"We played this attraction at advanced prices and pleased everybody. Every exhibitor who plays this attraction and wants to put it over in a big way and play to a capacity business should try out these song hits with chorus and orchestra and I can assure him that he will put the picture over in a way that will make people remember his house with pleasure."

Cards on "Twin Beds"

Every mailbox in South Minneapolis was decorated with "twin beds" last week as the result of a clever exploitation stunt worked out by John Le Roy Johnston, advertising manager for Finkelstein and Ruben, who hold the franchise for Associated First National Pictures, Inc., for the Minneapolis territory.

Preceding the showing of "Twin Beds", starring Mr. and Mrs. Carter De Haven, at the New Garrick Theatre. Mr. Johnston ordered twenty thousand throwaways depicting Signor Monti and the distracted wife of his neighbor in twin beds. The cards were rather striking in red and white colors and were placed in every household in the exclusive residential section.

Real Help for Neighborhood House

VICTORIA THEATRE IN LOS ANGELES PUTS PROGRAM IN TO HELP PULL CROWD

GETTING patrons into a neighborhood theatre is the middle name of Jay O. Van Debergh, Jr., advertising manager for his father, the owner of the Victoria Theatre, in the residential section of Los Angeles. The methods he has employed to make the Victoria one of the best paying houses of its size anywhere in the country are such as may help any exhibitor to build up his business no matter where he is located.

The Victoria was taken by the Van Deberghs last March. The young publicity manager decided that the main way in which a neighborhood house differed from a downtown theatre was that it offered an opportunity to build up a steady patronage through intimate acquaintanceship.

Accordingly, he had five thousand announcements of the theatre printed. They were on heavy invitation stock, double envelopes, single fold and everything to make them look like personal invitations. The printing was imitation engraving. One page of the program carried the week's schedule of releases, while another tendered invitations to the recipient to attend the theatre any time as the guest of the management.

Three thousand invitations were mailed out in the immediate neighborhood of the theatre. Young Van Debergh went through the automobile license registry and selected two thousand additional names. He had an idea that an automobile cuts away neighborhood limitations, and the response that his invitations brought in automobile traffic showed that he was right.

There is a neighborhood paper published in the exhibiting territory covered by the Victoria Theatre and Mr. Van Debergh paid a premium for front page space to announce the Victoria program for the coming week.

He gave a great deal of attention to devising lobby displays. The Victoria changes program three and four times a week and a special display on each picture was practically out of the question. The policy of using weekly general decorations and changing posters and the other special display with each change of pictures was decided. In that way the lobby of the Victoria has a fresh decoration each week, which makes the special display doubly attractive.

Then he got out an inexpensive combination program and house organ for distribution to a mailing list which he acquired through the return of the special invitations sent out when the theatre was taken over by his father. The program is in the shape of a small folder with eight pages. Four of these pages are devoted to the attractions for the current week, one to a cover design and the other three to the exploitation of coming attractions. Each of the announcements of current attractions carries a neat cut of the star.

He has found that special occasions have great drawing powers. Recently the Victoria celebrated a First National Week. "Don't Ever Marry," produced by Marshall Neilan; "Yes Or No," starring Norma Talmadge; "The Love Expert," starring Constance Talmadge; and "The Fighting Shepherdess," starring Anita Stewart, were the pictures booked. No special means of exploitation for the week was used, but emphasis was laid upon "First National Week" in the regular means employed of notifying patrons of what the theatre is doing.

The week was a good demonstration of the efficacy of the advertising used by the Victoria.



Builds Miniature Stage Over Box Office Window

A miniature stage, built over the box office, and in such fashion that the curtain automatically rose and fell on a scene from "Curtain," starring Katherine MacDonald and distributed by Associated First National Pictures, Inc., formed an interesting part of the lobby display used by the Liberty Theatre, Portland, Oregon, for the exploitation of that feature.

Within the set, which was revealed with the lifting of the curtain was an attractive cut-out of Katherine MacDonald, dressed in the old-fashioned costume she wears during part of the photoplay. She was shown pointing to a sign announcing the current attraction.

The small stage which was but four feet by five, was cleverly wired for electrical effects, and in its position over the ticket office, was squarely in the center of the lobby. By placing it high above the heads of lobby shoppers, Manager Paul E. Noble was able to attract maximum attention. The display was also quite conspicuous as viewed from Washington street, Portland's main traffic artery, half a block up the street, and also across the street from the Liberty building.

It was Mr. Noble's intention during the run of "Curtain" to so dress his lobby and interior as to give the theatre the appearance of welcoming a popular star upon her return to the stage. In this, he followed the story of "Curtain."

In view of the fact that the showing and exploitation of "Curtain" followed closely on the Christmas season and the turn of the New Year, Mr. Noble incorporated Yuletide suggestions in his scheme of decorations. A feature of the interior display was a large Christmas tree which was illuminated during intermission.

Opens With "Twin Beds"

The new Capitol Theatre, Clinton, Indiana, recently opened its doors to the Clinton public with a holiday week program featured by "TWIN BEDS," starring Mr. and Mrs. Carter De Haven and distributed by Associated First National Pictures, Inc.

The Capitol holds the local sub-franchise with Associated First National Pictures, and is preparing a series of vigorous exploitation campaigns to go hand-in-hand with the show of many Associated First National releases, among the first of which to be shown is Norma Talmadge in "THE BRANDED WOMAN."

Going After the Transient Trade

EXHIBITOR JOHNSON OF LAFAYETTE, IND. GETS AUTOMOBILISTS INTO HIS THEATRE

IN exploitation, mileage should not be taken into consideration. The exhibitor who voluntarily puts a limit on the territory from which his theatre can draw is perhaps barring himself out from patronage that is awaiting an invitation to join the people who pay good money into his box office.

Herbert H. Johnson, manager of the Luna Theatre, Lafayette, Indiana, recently went gunning for a transient patronage and hit a mine which has been pouring steadily into his theatre from a source he had never thought of. "The Turning Point," starring Katherine MacDonald and distributed by Associated First National Pictures, Inc., appealed to him as affording stunt advertising that would appeal to touring automobilists who break their journeys through night stopovers in Lafayette.

His stunt was to erect sign posts at all the crossroads within several miles of Lafayette, each sign reading:

"THE TURNING POINT

To the Luna Theatre

THE FIRST NATIONAL SHOW HOUSE
Lafayette, Indiana."

The posts were placed in position several days before the Katherine MacDonald feature

opened. They were successful in attracting many automobile parties to the playhouse, but in addition to that, they reached the farmers who live all around Lafayette, and who used the same road in going between their homes and the city.

"The trade of the farmer is one well worth going after, too," says Mr. Johnson. "When they come, they come together and the whole family is along. Nearly every farmer now has the means of getting into town quickly and when he comes for amusement, mothers, daughters, sons and hired help come with him, and the result is family parties at the movies. The best part of it also is that usually they come on other than the crowded night. Sunday morning doesn't mean lying in bed on the farm, so that there is no reason for waiting for Saturday night for excitement. Any night at all suits them and they get into the habit of coming on the nights when they think they can get seats all together.

"My road signs put up for automobilists brought many farmers, and I advise any exhibitor who has a farming population to appeal to, to go after it strong. It is one of the best classes of patrons I know of and the easiest to reach when the effort is made."

Merchant-Exhibitor Tie-up That Helps

Here's another method of cooperation which may be used to advantage by motion picture exhibitors.

It is a merchant-exhibitor tie-up based on a theory that by advertising each other, both are helped. It may also be a solution of the use of advertising film to the exhibitor who finds himself in a quandry not wanting to run it but unable to convince merchants that his reason for not doing so is sound.

This happened in Laredo, Texas. Leo M. Valdez, of the Royal Theatre, is the exhibitor. August C. Richter, owner of the One Price Department Store, is the merchant. The film which resulted in the tie-up was "DON'T EVER MARRY", produced by Marshall Neilan for distribution by Associated First National Pictures, Inc.

Here's what the department store did for the theatre:

1. Arranged a window with three wax figures representing a bride, a groom, a minister. All were clothed in up-to-date style and the setting for the window was very nice. A typical poster from the production was used and the store figured in the advertising to the extent of the announcement: "This picture was made before Richter announced the big cut price sale. Now anyone can afford to marry."

2. In every other show window in the theatre, in display counters inside, and in every other way possible, attention was called to the window display. Even in the newspaper advertising of the store a paragraph was carried inviting the townspeople to see "DON'T EVER MARRY."

In return, the theatre ran for six days a short commercial film prepared by a clothing manufacturer for which the store had an exclusive agency. The film told a little story as to how to select goods and was under the title of "Buying Daddy a Suit."

That was the cooperation, although Mr. Valdez declares that the store tie-up made more effective another exploitation stunt he utilized, one that has been used other places to exploit the same production—a bride and groom riding around the town in an automobile carrying advertising posters.

The tie-up with the big store also helped in making up an advertising page taken by the theatre and various other local merchants.

All in all, the showing of the picture was one of the most successful ever held at the Royal Theatre. The spirit of helpfulness was inspired. The motion picture theatre was recognized as a business by the merchants and the cooperation was helpful around the whole circle.

Manager Jackson Gets Women To Count Freckles

Many beautiful Washington Heights women appeared without the slightest traces of powder or rouge on their attractive faces, as a result of an invitation issued by Manager Ben H. Jackson, of the William Fox Audubon Theatre, for all freckled-faced women, boys and girls to attend the Audubon as his guests.

"Freckles Admit You Free" was the slogan of Manager Jackson and the beautiful ladies had to appear bare-faced to prove that they possessed freckles enough to permit them to go to the theatre on their faces, so to speak.

The plan was devised to exploit Marshall Neilan's production, "Dinty," featuring Wesley Barry, "The Freckled-Faced Boy of the Screen." Women and boys and girls were quick to avail themselves of the privilege of seeing "Dinty," on the strength of their freckled beauty, and many qualified.



Complete Interior from the screen, Orpheum Theatre in Fond du Lac, Wis.

Saenger Interests All the Youngsters

TRIES OUT STUNTS THAT BRING THE KIDDIES, WHO BRING THEIR PARENTS

FOR the purpose of motion picture exhibiting the old adage about taking care of the pennies and the dollars will look out for themselves, might be humanized and paraphrased to read "interest the kiddies and the adults will turn out for the show." Appeals to the youngsters have often been made and just as often have resulted in crowded houses for the theatres using them.

The Saenger Amusement Company, New Orleans, who hold the franchise for Associated First National Pictures, Inc., for that territory, have originated two "kiddie" stunts which have been used with great success all over the territory by exhibitors in connection with showing of "DINTY," Marshall Neilan's latest production, starring Wesley Barry, and distributed by Associated First National Pictures, Inc.

One of the novelties is in the shape of a

throwaway. Across the top of the sheet is the question:

"Well, Well, Who Have We Here?"

Immediately, below the question is an apparently meaningless spread of 215 dots, each one of them numbered. Instructions are given on the sheet to start at dot No. 1, draw a straight line to dot No. 2, and then to dot No. 3, and so on, until the 215th dot has been reached, when the lines drawn take the form of the face of Wesley Barry, grin, cap, and all, as he appears on the one-sheet posters on "DINTY." At the bottom of the throwaways is the wording:

"If you have been careful not to miss any of the dots you'll have a nice, cheerful, smiling picture of Dinty. What? You don't know Dinty? Then you better get acquainted. He will be at And then space for the name of the theatre and the date.

The proper tracing of the 215 dots is a pretty complicated task and usually as amusing to grownups as it is to the youngsters to whom the throwaways are distributed. It means that the circulars are taken home and the family knows about the attraction.

The second novelty is a tie-up with local merchants in an award offering contest for the boy or girl under fourteen who has the most freckles. The judging takes place either in the theatre or privately, but the bestowal of the awards is always a public event on the stage and consequently a wide attention-attractor. The novelty of the freckles getting a person anything of value has appealed to a number of the newspapers in the southern territory as being interesting reading with the result that many of the contests have been accorded the best sort of publicity.

In Shreveport, La., the Majestic Theatre succeeded in getting five merchants interested in the contest.

Special Engagement
FIVE DAYS.
BEGINNING SUNDAY, JAN. 30
The Colossal Drama
"PASSION"

This is the most beautiful and artistic achievement in the history of the motion picture industry.
POLA NEGRI
In the emotional role of the little French girl who the world came to know as Madame du Barry.
LOVE - LAUGHTER - TEARS
A harmony of all the emotions

How the Plaza, New York, announced "Passion" in a folder 10 1/2 inches wide by 6 inches deep, folded into pages of 3 1/2 inches wide

PLAZA THEATRE
MADISON AVENUE at 59th STREET
Directed by LEO BRILLMAN
Announcement of Leading Attractions to be presented during the week of January 23 to 29 inclusive.
SUNDAY, MONDAY and TUESDAY
JANUARY 23, 24 and 25
DOUGLAS FAIRBANKS in
"THE MARK OF ZORRO"
A romance of joy and excitement
From the "All-Story Weekly" novel
"The Gate of Capistrano" By Lawrence McCullary
WEDNESDAY & THURSDAY, JANUARY 26 & 27
MAURICE TOURNEUR
"THE GREAT REDEEMER"
With an exceptional cast including
Hester Powers and Marguerite Daw
By H. H. Van Loan
FRIDAY and SATURDAY, JANUARY 28 and 29
VIOLETTA DANA in
"CINDERELLA'S TWIN"
An event in the history of sentiment and single with the youth of the world
Also "THE VEILED MYSTERY"
Every Program includes music by the Plaza Orchestra. Seats of the world - 1000000 - Section and other novelties.



This is probably the most significant twenty-four sheet yet designed for motion pictures. It is one of the M. Leone Bracker series for the drama-eternal which had its try-out in Paterson at the Regent Theatre, where it broke all the house records for the week. This poster has both magnetism and meaning, in addition to being artistic.

Unusual Ad for Norma Talmadge Subject

Herbert H. Johnson, manager of the Luna Theatre, Lafayette, Indiana, used a striking and unusual advertisement in connection with "YES OR NO", starring Norma Talmadge and distributed by Associated First National Pictures, Inc.

The space used was a full page. Down the center of the page an inch wide black rule was placed dividing the space into two parts. At the top of the left-hand space the word "YES" was printed in heavy black letters, and the word "NO" was used in similar position and type on the right-hand side. Under the word "YES" was this reading matter:

"She had everything the world could give her—money, social position, magnificent gowns, a palatial home and a money-making husband. She was beautiful, talented and accomplished, as a butterfly, hovering amid artificial flowers. But she lacked true companionship, the tender influence of children and above all the confidence and sympathy of her husband. So when the other man came with pleadings and vain promises she answered 'Yes' thus bidding tragedy to enter."

Under the word "NO" was this reading matter:

"She had no wealth, no social position, no gorgeous frocks, nor a splendid home. Her life was one continual round of drudgery—scrubbing, washing and cooking. But her threshold was blessed with the tread of children and she possessed the greatest of all things; devotion to and love of her husband. So when the other man came with pleadings and vain promises she answered 'NO' thus bidding happiness to enter."

At the bottom of the page was a streamer: "See Norma Talmadge in the dual role of the 'YES' and 'NO' girl at the Luna Theatre." That was all, but it was sufficient.

Evansville Makes Teaser Campaign Profitable

Teaser campaigns have proven their usefulness when conducted in newspapers; but H. E. Green, manager of the American Theatre, Evansville, Ind., gave the teaser campaign a new wrinkle (and incidentally showed that such a campaign can be put over just as effectively at a smaller cost) when he applied all the lure and human-interest and curiosity-baiting to the United States mail recently.

First, he said that Mr. Green has a mailing list of 10,000 names. This list is as gilded certificate of public approval as an exhibitor could desire, for during the past two years Mr. Green has been compiling this list of motion picture fans by a method explained further on in this story.

Mr. Green picked Constance Talmadge's picture "GOOD REFERENCES", released through Associated First National Pictures, Inc., as the feature upon which to try his mail-teaser campaign and thus it occurred that 10,000 inhabitants of Evansville found this sort of puzzling letter in their respective mail boxes on a recent morning:

"Where are your references?"

"Can you give references? Whom have you worked for? How did your services suit them? If you have no references, how do you expect to succeed?"

This letter was sent out a full week and a half before the picture was scheduled to be shown. A week before the showing, another letter was sent out, this time reading as follows:

"Be ready with your references.

"Everyone demands references nowadays. Even your landlord will demand them.

"References! They mean credit and sometimes love and marriage. This is true in one case at least. Watch the Sunday papers.

And on Sunday, the 10,000 who got the teaser letters watched the Sunday papers. Advertisements announced "GOOD REFERENCES" and the 10,000 who received the letters flocked with one accord.

Some Ticklish Exploitation

Making New York City sit up and take notice with cards that cost \$4 a thousand to print, \$3 worth of feathers, and a few hours' work on the part of theatre employees is some stunt. It was accomplished by Ben H. Jackson, manager of the William Fox Audubon Theatre, and although the cards were issued some weeks ago, they are still in circulation through the city, because of their novelty.

The cards, 10,000 of them, were used as a novelty advertising stunt for a showing of "Twin Beds," starring Mr. and Mrs. Carter De Haven, and distributed by Associated First National Pictures, Inc. They were postcard size and through two holes punched at one end theatre employees thrust a small feather, the significance of which was disclosed by the wording, as follows:

"Here's a Tickler.

"'TWIN BEDS' will tickle you.

"An uproariously funny picturization of Margaret Mayo's stage success, with Mr. and Mrs. Carter De Haven. Funnier than Miss Mayo's 'Baby Mine' or 'Seven Days.'

"As full of laughs as a tick is full of feathers.

"William Fox Audubon Theatre—Dec. 27, 28 and 29."

Regarding the cost of them, a letter from Mr. Jackson is enlightening:

"The cards were printed at less than \$4 a thousand. The quills are ordinary goose or chicken feathers, I don't know which, but anyway they cost 25 cents a pound. We purchased \$7 worth, not knowing how many feathers it takes to make a pound. It turned out that after we had threaded all the cards we had enough feathers left to make two pillows and a tick. Pretty soft, eh?"

"The cards were punched and the feathers threaded through by hand. The ushers, and other help in the theatre did the job."

There'll be a Franchise everywhere

Music Cues

"DINTY"

Mother Theme "Little Mother of Mine" Burleigh
Dinty Theme "Marche Mignone" Poldini

Min.	(T)itle or (D)escription.	Selection.
1/4	At opening.....	Little Mother of Mine (After Introduction)
1/4	T Our story opens in Ireland.....	Come back to Erin
1/4	T Irish moonlight.....	A Little Bit of Heaven
1/4	T The next day.....	Little Red Lark
1/2	T After the brief honeymoon.....	Shule Agra
1	T And just a year later.....	By Moonlight
1/4	T The home in San Francisco.....	Killarney
1/2	T Three days later.....	Bon Vivant (Lively)
2/4	T Late that night.....	Has Sorrow Thy Young Days Shaded ("PP")
1/4	T Within half a year.....	Caressing Butterfly
2/4	T At the age of twelve years.....	Dinty Theme
1/2	T King Darrk.....	Kwang Hsu (Chinese March)
1/2	T In Darrk underground.....	Andante Appassionato No. 57
1/2	T Darrk yacht.....	Fourteen Fathoms (First two strains)
1/4	T The ever watchful eye.....	Stars and Stripes (Refrain)
1/4	T Send word.....	The Demon Ballet
1/4	T But the eye of the navy.....	Star and Anchor
1/2	D Snugglers land.....	Puppet Show (Iris)
1/4	T Muggsy.....	Pining for You (Fox Trot)
1/4	T And the worm turns.....	Tarentella
2/4	T All trash.....	Mother Theme
2/4	T Dinty, you've been fighting again.....	Dinty Theme
1/2	T Judge Whitney.....	Dramatic Tension No. 36
1/4	T That afternoon.....	You'll Dream and I'll Dream
2/4	T Ling Darrk son.....	Egmont (Overture)
1/4	T Ruth Whitney.....	Please
1/2	D Darrk enters.....	Dramatic Tension No. 64
2/4	D Flash back—Dinty.....	Dinty Theme
1/4	T The first number.....	Sand Man (Banjo-Harmonica-Cello-Comedy)
1/4	T The second number.....	Everybody Shimmies Now (Popular)
1/4	T The third number.....	Irish Washerwoman (Reel)
1/2	T The trial.....	Pierrot
1/2	T The morning.....	Dinty Theme
2/4	T Dinty O'Sullivan.....	East Side, West Side
1/4	T All dressed up.....	Where Did You Get That Hat?
1	T To die in a.....	Palmetto Hop (Fast One-Step)
2	D Dinty bathing mother's hands.....	Mother Theme
2/4	T The next day.....	Dinty Theme
1/2	T Dinty not only pays his debt.....	Mother Theme
1/2	T The faithful ones.....	Land of Dreams
2/4	T Convicted and waiting sentence.....	Pizzicato Misterioso No. 30
3/4	D Chinese servants leave kitchen.....	Agitato
1/2	T The judge meets district attorney.....	Pomposo
3/4	T But when they got to prison.....	Implorations Neptune (Phedre Ballet)
1/4	T Chinkie has found out.....	Mysterioso Furioso
1	D Cabin officers capture Darrk.....	Stars and Stripes (Refrain)
1/4	D Dinner party.....	I Love You Dear (Refrain)
1/2	T Well this is the first time.....	Dinty Theme

"THE GREAT ADVENTURE"

Farll Theme "The Sunshine in Your Big Blue Eyes" De Rosa
Alice Theme "Alice Blue Gown" Tierney

Min.	(T)itle or (D)escription.	Selection.
2	At screening.....	Ball Scene
2/4	D Studio—Farll painting.....	Intermezzo
1/4	T Lady Sophy.....	Lovers Lane
3	T Convinced that.....	In the Tavern
2/4	T In Warsaw.....	FARLL THEME
1	T That evening.....	Intermezzo
2/4	D Farll arrives at old quarters.....	Sounds From England (Start at second movement)
2	T The stranger.....	Butterfly
3	T When the doctor comes.....	March Burlesque ("PP" slowly)
5/4	T The following day.....	Get Together (Fox-trot)
4/4	T Forgetting that he is only a valet.....	FARLL THEME
3/4	T Three o'clock.....	Matrimony
3/4	D Exterior—Enter house, Alice and Farll.....	Gum Suckers March
2/4	T The next day.....	Marionettes (Burlesque)
2	D Farll hurriedly leaves seat.....	Solemn Strikes
2/4	D Farll thrown out of church.....	FARLL THEME
2/4	T Only an idea remains.....	ALICE THEME (Refrain)
2/4	T The first wedding anniversary.....	FARLL THEME
2/4	D Alice receives letter.....	Curious Story
1/4	D Auto hits man.....	Hurry No. 33
2/4	D Enter home with child.....	Slumber Boat
1/2	D Farll at fireside.....	Sand Man ("PP")
2	T Morning.....	Lullaby
3	T And so the great artist.....	Spring Blossoms
1/4	T Despite the check.....	FARLL THEME
3	T Mrs. Leek and two little Leeks.....	Pierrette
1/4	T You unscrupulous sinner.....	Tarentella (Fast)
1/2	T So you are really Priam Farll.....	FARLL THEME
1/2	D Oxford and client—Argument.....	Valse, Op. 64, No. 2 (New)
1/4	T So Oxford.....	FARLL THEME
3	T A distinguished meeting.....	Tom Jones (Suite)
4	T It appears sir.....	Naive
1/2	T One minute.....	FARLL THEME
1/4	D Alice and Farll at name plate.....	ALICE THEME

Timing is based on the average theatre running speed of 12 minutes per reel of 1000 feet.

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February 14—The Old Swimmin' Hole (Charles Ray).....	5924 feet
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March 21—Lessons In Love (Constance Talmadge).....	

BIG FIVE SERIES

(Super specials in group No. 1)

Passion (Pola Negri and cast of 5000).....	8542 feet
The Kid (Charles Chaplin).....	5360 feet
Man-Woman-Marriage (Kaufman-Holubar-Phillips).....	9365 feet
The Oath (R. A. Walsh Masterpiece).....	
Sowing the Wind (Mayer-Anita Stewart).....	

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Not Guilty (Sidney Franklin).....	6170 feet
The Woman in His House (Special).....	7524 feet

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Every Picture Is New Until Your Patrons Have Seen It

The Fall of the Romanoffs (Special).....	7 reels
Tarzan of the Apes (Elmo Lincoln).....	7 reels
My Four Years in Germany (Special).....	9 reels
Passing of the Third Floor Back (Sir Forbes Robertson).....	6 reels
A Dog's Life (Charles Chaplin).....	3 reels
Tempered Steel (Olga Petrova).....	5 reels
Pershing's Crusaders (Special).....	6 reels
Italy's Flaming Front (Special).....	6 reels
Romance of Tarzan (Elmo Lincoln).....	7 reels
The Panther Woman (Olga Petrova).....	6 reels
Shoulder Arms (Charles Chaplin).....	3 reels
Virtuous Wives (Anita Stewart).....	6 reels
Our Teddy (Special).....	6 reels
A Midnight Romance (Anita Stewart).....	6 reels
Whom the Gods Would Destroy (All-Star).....	7 reels
Mary Regan (All-Star).....	7 reels
Daddy Long Legs (Mary Pickford).....	7 reels
Auction of Souls (Aurora Mardiganian).....	7 reels
Choosing a Wife (Special).....	6 reels
Sunnyside (Charles Chaplin).....	3 reels
Human Desire (Anita Stewart).....	6 reels
Bill Apperson's Boy (Jack Pickford).....	6 reels
Burglar by Proxy (Jack Pickford).....	5 reels
The Hoodlum (Mary Pickford).....	6 reels
A Temperamental Wife (Constance Talmadge).....	6 reels
Her Kingdom of Dreams (Anita Stewart).....	7 reels
Back to God's Country (James Oliver Curwood).....	6 reels
The Thunderbolt (Katherine MacDonald).....	5 reels
In Wrong (Jack Pickford).....	5 reels
A Virtuous Vamp (Constance Talmadge).....	5 reels
Mind the Paint Girl (Anita Stewart).....	6 reels
Heart O' the Hills (Mary Pickford).....	6 reels
The Beauty Market (Katherine MacDonald).....	6 reels
A Day's Pleasure (Charles Chaplin).....	2 reels
In Old Kentucky (Anita Stewart).....	8 reels
The Greatest Question (Griffith All-Star).....	6 reels
A Daughter of Two Worlds (Norma Talmadge).....	6 reels
Even as Eve (Rolfé All-Star Special).....	6 reels
Two Weeks (Constance Talmadge).....	6 reels
The Turning Point (Katherine MacDonald).....	6 reels
The River's End (Marshall Neilan Special).....	6 reels
In Search of a Sinner (Constance Talmadge).....	5 reels
A Twilight Baby (Henry Lehrman).....	3 reels
The Fighting Shepherdess (Anita Stewart).....	6 reels
The Inferior Sex (Mildred Harris).....	6 reels
The Family Honor (King Vidor Special).....	6 reels
The Idol Dancer (D. W. Griffith Special).....	7 reels
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Don't Ever Marry (Marshall Neilan Special).....	6 reels
Passion's Playground (Katherine MacDonald).....	6 reels
The Love Expert (Constance Talmadge).....	5 reels
The Yellow Typhoon (Anita Stewart).....	6 reels
A Splendid Hazard (Allan Dwan Special).....	6 reels
Married Life (Mack Sennett Special).....	5 reels
Yes or No (Norma Talmadge).....	6 reels
Go and Get It (Marshall Neilan Special).....	7 reels
The Perfect Woman (Constance Talmadge).....	5 reels
Notorious Miss Lisle (Katherine MacDonald).....	5 reels
The Jack-Knife Man (King Vidor Special).....	6 reels
Forty-five Minutes from Broadway (Charles Ray).....	6 reels
Good References (Constance Talmadge).....	6 reels
In the Heart of a Fool (Allan Dwan Special).....	7 reels
Curtain (Katherine MacDonald).....	5 reels
Harriet and the Piper (Anita Stewart).....	6 reels
The Branded Woman (Norma Talmadge).....	7 reels
The Master Mind (Lionel Barrymore).....	6 reels
What Women Love (Annette Kellerman).....	6 reels
The Kick in High Life (Henry Lehrman).....	2 reels
Toonerville Trolley (Dan Mason).....	2 reels
Peaceful Valley (Charles Ray).....	6 reels
Nomads of the North (James Oliver Curwood).....	6 reels
Twin Beds (The DeHavens).....	5 reels
Old Dad (Mildred Harris).....	6 reels
The Scoffer (Allan Dwan Production).....	6 reels
Wet and Warmer (Lehrman Comedy).....	2 reels
The Devil's Garden (Lionel Barrymore).....	6 reels
Skipper's Narrow Escape (Toonerville Comedy).....	2 reels
Dangerous Business (Constance Talmadge).....	5 reels
Love, Honor and Behave (Sennett Comedy).....	5 reels
Unseen Forces (All-Star Franklin).....	6 reels
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Biggest Profits in History for Franchise Holders

By Playing

THE BIG FIVE PRODUCTIONS IN A GRAND PICTURES SEASON

Five of the biggest pictures ever
screened.

A unique idea of playing them in suc-
cession or at regular stated intervals.

Advertise the entire five at once.

Every one in your city will be watching
your house and will talk about your
big "Stunt".

Here They Are:

Pola Negri in "Passion"

Charles Chaplin in "The Kid"

Written and directed by Charles Chaplin

Dorothy Phillips in "Man-Woman-Marriage"

Allen Holubar's Drama-Eternal

R. A. Walsh Production, "The Oath"

Anita Stewart in "Sowing the Wind"

Directed by John M. Stahl

FIRST NATIONAL ATTRACTIONS

The public will flock to see

Something New Something Big

Never Such An Opportunity

Five Powerful Reasons Why



There'll be a Franchise everywhere

THE ASSOCIATED FIRST NATIONAL FRANCHISE



Cheating

yourself is just as bad as cheating someone else or being unfair to your patrons. And you wouldn't do either, knowingly. That's why the story about prices, on page 6, will interest and aid you!

There are lots more first aid to exhibitor pocketbooks in this issue, including even lucky page No. 13.

Breaking records is a regular habit with First National attractions. Two instances are cited inside, one of the most significant being that of "Man-Woman-Marriage" on page 3.

Big Winners



Genuine 100 Percent Three-Sheet



The above three-sheet, on the farce-comedy, "Mamma's Affair", is rated as a genuine 100 per cent piece of paper. It indicates that those responsible for the best service an exhibitor can expect are right on the job, giving equal attention to the lighter form of attractions as well as the heavier dramas.

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Information
Service
News

THE ASSOCIATED FIRST NATIONAL FRANCHISE

Personalities
Features
Ideas

VOL. 1 NO. 3

FEB. 15, 1921

Try-out Proves Big Film's Real Worth

"Man-Woman-Marriage" Put On "Cold" In
Paterson Breaks Records Of Five-Year-Old Theatre

IF the new mark established by "Man, Woman, Marriage" at the Regent Theatre in Paterson, N. J., six days of the week of January 24 can be used as a correct gauge of the motion picture industry, the Big Five series of Associated First National Pictures is the strongest array of box office attractions yet released to the public of this country. Although admittedly a try-out, as "Man-Woman-Marriage" is not yet on the release schedule, the Paterson engagement swept the fans of that city in such droves into the Regent Theatre that all records of the house, which is five years old, were broken. No attempt was made to exploit the production widely, as the try-out was made in the nature of an experiment to determine the real drawing power of an attraction listed in the Big Five.

The week's attendance, for the six days, reached 31,702, which topped by more than 500 paid admission any previous week in the theatre's five years.

NO BIG CAMPAIGN

The biggest week the Regent had ever had, prior to "Man-Woman-Marriage," was that during which "Mickey" played to 31,200 people. Of course, for that engagement an elaborate campaign was mapped out and put over in advance, to get the public thoroughly aroused to "Mickey." In the case of the Holubar drama-eternal, none of this was done. The campaign was very modest, in fact it was designed on a basis that could be used in any part of the country and by any theatre playing the attraction. The fact that but \$771 was spent, the majority of it in the newspapers, indicates that the attraction is strong enough to play any city or town and win out on its merits without the aid of a costly campaign. Naturally, theatres that can afford to put more money into the advance publicity should reap more solid returns in proportion, but the fact remains that Associated First National has solved the secret of box office success for exhibitors by supplying productions which sell themselves.

In addition to being "put on cold," "Man-Woman-Marriage" was tried out in a city of 125,000 people who derive their living chiefly from the silk mills. These silk mills were closed at the time, most of the people

Woke Up the Editor

THE engagement of "Man-Woman-Marriage" in Paterson accomplished, among other things, the awakening of a newspaper editor to the fact that big pictures should be reviewed in the columns of the paper. The Morning Call had not previously given space to reviews of pictures, and the policy was that not until you died could you get your photo in.

However, after the Holubar attraction opened, nearly a column of favorable review space was given to the picture. The writer concluded by saying: "It is not too much to say that the motion picture drama has been elevated by its conception."

were out of work, and the mills have not reopened. Yet "blue Monday," the opening day, brought out 5,205 people who paid to get in. The theatre seats close to 2,200 and three shows were given. The closing day, with continued cold weather, brought 7,259 paid admissions, indicating that the word-of-mouth advertising was responsible for the increase. "Man-Woman-Marriage" was the chief topic of conversation in Paterson the entire week, a state of affairs brought about entirely through the merit of the picture and not through sensational advertising or campaigns.

PAPER NOT YET READY

Probably the letter written to First National by Charles L. Dooley, general manager for Jacob Fabian, shows more clearly than anything the real strength behind the picture. It is as follows: "Nothing I can add will speak more forcibly than the drawing power this special has shown. It is in every way a special feature that any theatre on the First National Circuit can show to great financial returns. As you know, we played it without



Teaser, actual size, for Paterson showing

The Greatest
Story of
Motherhood
Ever Seen
by Human
Eyes

any of the regular paper or advertising matter being available, and it made good simply on its merits and through the word of mouth advertising it received from those who saw it. It has a wonderful appeal to the female sex, besides attracting men from all stations in life. It was praised by women's clubs, social workers, ministers and roughnecks, so you can judge that it has satisfied all classes that attend motion pictures.

"I congratulate First National on having another winner to add to its numerous successes. We thought 'Passion' was about the biggest thing we could possibly expect, but 'Man-Woman-Marriage' tops our list."

The figures supplied by the Regent management show that the attendance was as follows: Monday, opening day, 5,205; Tuesday, very cold, 4,604; Wednesday, 5,260; Thursday, 4,678; Friday, 4,696, and Saturday, 7,259, or a total of 31,702. Previous record for a six-day week stand as follows at the Regent:

"Mickey"	31,200
"My Four Years In Germany" ..	21,555
"The Miracle Man"	28,265
"Daddy Long Legs"	28,517
"Shoulder Arms"	28,464
"Humoresque"	29,181
"Polyanna"	24,108
"45 Minutes from Broadway" ..	22,618
"Kismet"	18,575
"Male and Female"	17,480

All of the above productions were pushed to the limit before the engagement opened and after it started. Times were also better in Paterson when they played there.

DETAILS OF ENGAGEMENT

The details of the campaign on "Man-Woman-Marriage" are very unpretentious. To begin with, \$800 was appropriated for the try-out, but only \$771 was used, aside from the expense of replacing two doors in the lobby which were broken in by the crowds surging into the theatre. Of the appropriation, most was used in the newspapers, beginning three days prior to the opening of the attraction.

First of all Manager Dooley took ten 24 sheet stands in the most prominent positions in Paterson and covered them with a yellow

(Continued on page 14)



Getting ready to spring the story

Trust

Refund from Exchange Pleases Exhibitor

ON the back page of this issue of FRANCHISE you will see something which you have probably never before seen in the motion picture industry. Because it is so unique, we re-produce it to show exhibitors throughout the country the spirit that prevails, not alone in individual exchanges of Associated First National Pictures, but in the Home Office and in every theatre allied with our cause.

The re-production mentioned is that of a letter from A. H. Paxson, President and Manager of the Valdosta Amusement Company, Inc., of Valdosta, Georgia. Mr. Paxson, in writing Associated First National Exchange of his city said:

"I am in receipt of your favor of the 17th, enclosing check for \$140.00, difference due me.

"Please accept thanks for this cash refund, and I want to tell you this is the squarest deal I ever had handed me by any exchange. However, I never yet heard of First National handing anyone any other kind of treatment but the best. I have always considered my franchise a valuable asset and now this little incident of fair play causes its value to increase 100 per cent. in my estimation.

"Again thanking you for the check and with best possible wishes for yourself and First National, I am Yours very truly,

A. H. Paxson."

Incidentally, we might say this is one of the reasons why "There'll be a Franchise Everywhere."

Charles Mason Wins Promotion In Indiana

Charles Mason, whose exploitation of many productions distributed by Associated First National Pictures, Inc., during his regime as manager of the Orpheum Theatre, Fort Wayne, Indiana, attracted the attention of exhibitors, has been appointed assistant general manager of the Bankers and Merchants Theatres Company of Indianapolis, according to a recent announcement by A. F. Brentlinger, general manager of that company. Thomas H. Moore, of Fort Wayne, will succeed Mr. Mason as manager of the Orpheum.

The Bankers and Merchants Theatres Company owns and operates a number of high-class moving picture theatres in some of the larger cities of Indiana and considers one of its most valuable assets its franchise holdings in Associated First National Pictures, Inc., as among its most valuable holdings. Mr. Brentlinger, general manager of the company, is a member of the board of directors of Associated First National Pictures, Indiana.

Milwaukee Ball Scores

The Milwaukee Exhibitors Club announced that its sixth annual Movie Ball, given Saturday, January 29, was a huge success. Box office records showed an attendance of over 5,500.

L. Nahin, leading Milwaukee exhibitor and sub-franchise holder, was chairman of the committee in charge and through his untiring efforts extra credit is due him for the success of the ball. Mr. Nahin is proprietor and manager of The Rainbow Theatre, a neighborhood house in Milwaukee and is widely known to the exhibitors of Wisconsin, being also chairman of the Legislature Committee combating the Blue Law and Censorship. Mr. Nahin has also acquired quite a reputation in representing the Milwaukee Baseball Club, as business manager.

One of the events of the Movie Ball was a composite Beauty Contest, fostered and handled by the Milwaukee Journal. It is needless to say that the flower of youth and beauty of Milwaukee was well represented.

A goodly share of the proceeds was turned over to the Legislative Committee to be used in the fight against Censorship.

Milwaukee Exhibitor



L. Nahin, proprietor and manager of the Rainbow Theatre, Milwaukee.

Attraction Aids Manager In Winning Big Prize

With the cooperation of Mayor R. V. Mundy, Circuit Judge S. G. Houghton and members of the Kiwanis Club, and prominent business and professional men, Constance Talmadge in "Good References," distributed by Associated First National Pictures, Inc., aided James E. Rutherford, manager of the Orpheum Theatre, Bay City, Michigan, in winning the fifty dollar prize, offered by Col. W. S. Butterfield owner of a string of Michigan playhouses, to the manager who put on the best Christmas entertainment for poor children. The award was announced this week.

Managers in the eighteen houses on the Butterfield Circuit competed for the prize and Rutherford was declared the winner despite the fact that his small theatre with a seating capacity of only 840 was in competition with others which had a seating capacity of as high as 2000.

Colonel Butterfield offered two prizes, one to the manager of the motion picture theatre staging the best entertainment, and the other to the manager of the vaudeville house which had the best program. Seven managers competed under the last head. Rutherford was included with the motion picture house managers.

Noble Work

The motion picture theatres of Louisville, Ky., gave one of the finest examples of charity that has been known when on January 29 every house in the city gave a special morning show for the benefit of the fund for the Starving Children in Europe.

There was no condition or limit to the benefit. Every house threw open its doors with the best pictures to be procured and gave all the money that came in to the children's fund.

Associated First National Pictures, Inc., had reason to feel proud of its share in this splendid work. In all except two theatres the pictures were First National. They were selected especially to have the widest appeal and pictures of the highest class were chosen that they might be worthy of the occasion.

Picker Visits New York

A. L. Picker, general manager of the Ironwood Amusement Corporation, Ironwood, Mich., controlling four theatres showing First National Attractions, was a visitor in New York last week. While here Mr. Picker stopped at the Pennsylvania, but made his headquarters at 6 West 48th street.

First National Stars Lead In Contest

THE National Star Popularity Contest, originated by Moving Picture World, in cooperation with exhibitors of Associated First National Pictures, in all sections of the country has now struck its full stride and should round the turn into the home stretch in the near future, with First National stars in the lead.

Reports from the various newspapers and theatres which have been conducting the contest, which is primarily to ascertain who are the leading male and female stars, indicate that Norma Talmadge will be returned the winner in practically every city in which the contest was held.

In no locality was Miss Talmadge closely pressed for first honors, but even when she was given a run for her money, it was her sister Constance who was always closest to her, with Mary Pickford and Anita Stewart in her wake.

The result in Los Angeles gave Norma Talmadge 2020 votes against 1964 for Clara Kimball Young. In that city Mary Pickford closed third and Constance Talmadge fourth.

On the male side of the contest Charles Ray won out over William S. Hart with a record of 1631 votes, 200 more than Hart received.

Wallace Reid, who has set a good pace in other sections of the country, falls into fourth place in the Los Angeles contest.

Returns from Columbus, Ohio, although not completed, show that Miss Talmadge is leading the feminine stars and Charles Ray the men.

The Seattle Star closed its contest January 22nd and devoted nearly a half page to the returns, with a large photograph of Norma Talmadge and Wallace Reid wearing crowns as the king and queen of movieland.

Miss Talmadge's number of votes in Seattle was 1126. Louise Glaum closed second with 933. Constance Talmadge and Anita Stewart were fourth and fifth, respectively, and Katherine MacDonald finished a little further down the line. Charles Ray closed third among the men.

The national star popularity contest is probably the first of its kind which has been set in motion in all sections of the country simultaneously, to determine who is not only the favorite screen star in one city, but for the whole nation.

While the race among the men is, of course, being more bitterly contested, Charles Ray and Charles Chaplin are nevertheless holding their own and there are many localities in which Mr. Ray is by far the most popular.

In New Haven, Conn., Norma Talmadge finished first with 1201 votes and Katherine MacDonald third, with Constance Talmadge fourth and Anita Stewart fifth. This placed four feminine stars from Associated First National in the six leading places, the only outsider being Mary Pickford, who took second place. Charles Ray was first among the men.

In Meriden, Conn., Norma Talmadge was first, as was also the case in Springfield, Ohio; Kalamazoo, Mich., and Alpena, Mich. Anita Stewart won first place in Ontonagon, Mich., with Marguerite Clark in fourth place. The Springfield results gave First National not only first place, but second and third as well, the stars following Norma Talmadge being Katherine MacDonald and Anita Stewart.

In its issue of January 29th, Moving Picture World totaled the results as follows:

Norma Talmadge.....	14,897
Constance Talmadge.....	8,131
Mary Pickford.....	6,065
Katherine MacDonald.....	4,866
Anita Stewart.....	3,804
Marguerite Clark.....	2,153

This means that for the whole United States, as thus far totaled, First National Stars have taken first, second, fourth, fifth and seventh places.

And the hottest and most interesting part of the contests is yet to come. It looks like a landslide for Associated First National Stars and Exhibitors.

What's the Surprise in "The Old Swimmin' Hole"?

Personal Patter and Some Other Points

Pioneer Exhibitor



OUT in Lancaster, Pa., there is a pioneer of the exhibiting end of the industry who has crowned his interesting and successful career with the reopening of the New Hippodrome Theatre, following its complete remaking. George M. Krupa, owner and manager of the Hippodrome, was at the age of twenty-five, working as a coal miner, and was later employed in a wire mill. Still later, when he became connected with the Westinghouse Electric Company, his attention was attracted to the new form of entertainment, alleged motion pictures.

In 1907 he visited Lancaster and rented the Dreamland Theatre, which had a seating capacity of 160 people. This was considered a large place at that time, as the store shows averaged about 90 people. The Dreamland picked up, and the seating capacity was gradually increased to 412. This was not large enough, so Mr. Krupa formed a partnership and the Hippodrome of 1911 seated 920. He bought his partner's interest the same year, and a little later also secured control of the Hamilton Theatre. He has never stopped improving, and in this line he has established First National Attractions as standard equipment of the house. When the Hippodrome reopened "The Fighting Shepherdess" was the attraction.

The organ in the Hippodrome is said to be the largest in any motion picture theatre in the state of Pennsylvania. It is played by Ralph Kinder, with Miss Bertha Krupa and Mrs. H. A. Pfenninger as pupils.

Cadoret Kept Adding Seats To His Kankakee Theatre

WM. H. CADORET, Kankakee, entered the theatrical business on February 2nd, 1909, when he purchased the La Petite Theatre at Kankakee, Ill. This theatre had been in operation for two years at a seating capacity of two hundred forty.

Mr. Cadoret realized that it would be necessary that he must present the finest productions he could secure. He has followed this policy throughout his successful career in the motion picture field. About 1911 the theatre was enlarged to three hundred forty seats and in 1915 the capacity was again increased to five hundred twenty seats. At this time the La Petite was entirely rebuilt.

Mr. Cadoret emphasizes the fact that he has always championed the cause of clean wholesome entertainment and a square deal for all. He feels that this policy has greatly added to his successful operation of the La Petite.

FRANCHISE

Invites suggestions and advice, as well as criticisms, from all who read it.

We are trying our darndest to make it a genuine aid to the exhibitor. We did him a big favor by launching FRANCHISE without a trace of publicity in its columns—and we're going to stick close to that policy.

A string to it? An axe to grind?

You bet!

Service is the keystone of success. If you buy a motor car, the maker invites you to call at the service station. It means satisfaction to you.

If you're a First National exhibitor, FRANCHISE is an accessory of the Service Station. By making it a real service publication, minus the publicity, we strengthen the parent organization, naturally. And it strengthens the exhibitor organization for the reason that the latter stands or falls upon the former.

Published semi-monthly by Associated First National Pictures, Inc., 6 and 8 West 48th Street, New York.

LEE S. FERGUSON.....Editor

Wheelbarrow Prices for Limousine Attractions?

SHOULD limousine pictures, manufactured by the quality process instead of the quantity plan, draw only wheelbarrow prices at the box office?

Experts who have put in much time and thought upon the matter, tell us that the BIG attraction is worth and should get extra monetary consideration from the public.

It sounds reasonable.

If analyzed, as some First National Exhibitors have done, it will be discovered that IT IS reasonable.

But it is up to the exhibitor to conduct his selling campaign on a business-like basis, just as his brother merchants sell their better class of merchandise for more money. If the merchant could not get his customers to pay more for the better material, he would have to quit handling it. And it is the same with pictures. Unless the bigger, better attractions get the price at the box office they deserve, the BIG picture will have to stay off the market.

The public today is insisting upon unqualified excellence, upon extraordinary entertainment value in the screen dramas to which it gives its wholehearted support—support that is expressed in crowded houses and lines of waiting patrons.

Will the public cheerfully pay more to see such productions, in proportion to their increased excellence over the

(Continued on page 16)

Credit to Chicago



CHICAGO, the windy place which in the past gained considerable reputation for being behind the country in the matter of first class motion picture theatres, is picking up. We should say, on second thought, that it is being picked up. Balaban and Katz, the latter half of which duo we present herewith, are partly responsible for the improvement in motion picture presentation there. News comes that Chicago is to have several of the finest and largest structures for motion pictures in the world, with First National attractions first and foremost.

Two theatres are under construction "Downtown." One is the Ambassador, a Balaban and Katz house to seat 4,500. The other is the Roosevelt, with 1,000 seats and owned by Ascher Brothers.

The Tivoli, another Balaban and Katz theatre, is nearly ready to open at 64th street and Cottage Grove avenue. It will seat 4,000. The Senate Theatre, at Kedzie and Madison, is owned by Lubliner and Trinz, and is to seat 2,500.

Could further proof be needed that motion pictures have taken a place in the world that stamps them as necessities of life?

Started With Sawdust As Carpet on the Floor

W. W. WATTS, leading motion picture exhibitor of Springfield, Ill., and owner of the Gaiety, Vaudeville and Princess theatres, has been serving the public in the amusement field for the last 37 years. Watts was born in Maumee, Wilks county, Ohio, in 1865. He located in Chicago, where he was identified with Hooley's, later Powers' theatre, the Grand Opera House, the old Columbia and the Alhambra. Several years were spent with Barnum's and Ringling's circuses, and with many of the other traveling amusement organizations.

Watts came to Springfield in 1906, opening the old Vaudeville on Fifth street shortly afterwards. In those days people were afraid to come into the theatre, and would sneak in when they thought their friends were not looking. The seats were boxes with planks between them, and there was a plentiful supply of sawdust on the floor. Men would chew tobacco.

Only travel and trick films, mostly French pictures by the Pathe company, were employed. An illustrated song and a couple of reels were all that were shown. No one dreamed at that time that stories and plays would be made into six, seven and ten reel productions.

"Passion" Argues for Quality Admissions

Crandall Admits Mistake of Not Charging Enough—Opens In Harrisburg to \$1

COINCIDENTAL with the announcement that "Passion" opened in Harrisburg, Pa., at the Orpheum Theatre on January 31 to \$1 top admission, came a confession from Harry Crandall, of Washington, D. C., that he failed to raise his admission prices high enough for the engagement of "Passion" at the Metropolitan in the Capitol City when it played there for two weeks. This despite the fact that he did boost the box office price 50 percent.

The facts are another argument for quality admission prices for quality attractions. They speak for themselves.

Mr. Crandall booked "Passion," the "Big Five" production, starring Pola Negri, into the Metropolitan for the week of January 16.

The regular scale of admissions at the Metropolitan is 20 cents and 25 cents for matinees, 25 cents (balcony) and 40 cents (main floor) for evening performances.

The house record up to January 16 for one weeks business was \$13,600.

For the run of "PASSION," Mr. Crandall raised the matinee price to 55 cents for the entire house and to 80 cents for the evening.

An increase of 140 percent.

At the close of the last show Saturday night, January 22, the gross receipts for the week totalled \$28,829.41.

Not a single complaint was heard during the entire week about the advanced prices. On the contrary, many patrons of the Metropolitan made a point of stopping after the performance and declaring that they would have cheerfully paid \$1.50 to see the picture and felt perfectly satisfied.

"Our only mistake was that we did not charge seventy-five cents for the matinee and one dollar for every seat at the evening performance of the week," said Mr. Crandall.

"This picture has passed my fondest hope. Without any doubt, this is the greatest box office record ever created in Washington, regardless of the price of admission.



POLA NEGRI The Wonder Woman

POLA NEGRI, star of "Passion," first achieved fame as premiere danseuse of the Imperial Ballet at St. Petersburg. During this stage of her career, she enjoyed an intimate friendship with the family of the late Czar Nicholas and the high favor of European royalty. Subsequently, Miss Negri appeared on the concert stages of the Continent as a violinist of recognized talent. And now, as Europe's most distinguished motion picture actress, Miss Negri and the genius that is hers is destined to command the admiration of the world.



"Passion may be written as one of the pre-eminent pictures of the day. In it the photoplay reaches its limit of excellence."—N Y Times

The inside of the four-page herald supplied as part of the service to exhibitors who play "Passion"

"It is true that we did advertise the picture well and exploit it properly. For this we spent \$5300. The newspaper campaign started with very small ads and worked up to three-quarter pages on Sunday. In addition to that, we got every one of the twenty-six twenty-four-sheet stands available in Washington, and we put one hundred 24's, 3's and 6's in surrounding towns within twenty miles of the capital.

"We put out in Washington and surrounding towns, five thousand window cards and one-

sheet, fifteen hundred heralds and twenty thousand automobile throwaway cards.

"We increased our orchestra from twenty-three to thirty-five pieces—and even with the unusually increased expenses, the results were unusual."

By way of backing up his satisfaction with the appeal of "PASSION" to Washingtonians, Mr. Crandall extended the run for a second week at the Metropolitan, predicting as he did so that the gross total for the two weeks would not be less than \$50,000.

As in the case of every other community in which "PASSION" has been shown, word-of-mouth advertising kept the production sailing along on a flood tide of attendance through to the end of the second week.

"Conservative critics will agree," declared the Evening Star, "that with the possible exception of one or two American masterpieces, 'PASSION' is the highest example of screen art and screen drama ever seen in this city."

"'PASSION' ranks beyond doubt with the greatest pictures that have ever been conceived and projected upon the silver sheet," said the Washington Herald. "The real appeal of the picture lies in the sweeping force of its wonderful story. It served to introduce a continental star in Pola Negri, a Polish actress with a command of screen powers that are a veritable revelation to those familiar with the limitations of some of our popular screen luminaries."

"Few films combine the spectacular and the dramatic as effectively as the remarkable First National production, 'PASSION,' is the opinion of the Post. "The showing of this great photoplay revealed new possibilities for the camera and demonstrated the high standard that the photoplay can be made to reach."

Harry Crandall's achievement in Washington was built on the confidence he had in the attraction he was showing, and in the response of his public to unusual quality.

The courageous showman can apply the same principle to a production of the same equality in his own town at any time. All he requires is the attraction and his own natural showmanship.

What America's Foremost Critics Say:

NATIONAL BOARD OF REVIEW OF MOTION PICTURES:

"'Passion' in its imagination and its dramatic vigor, and in the quality of its acting, must be regarded as a masterpiece. It is a screen spectacle of the first magnitude, and a work of true photodramatic art. It should interest all lovers of the fine and unique in motion pictures."

Miss Fay Cornell—Teacher, Dwight Preparatory College:

"After seeing this film, I wish that every girl who longs for a career on the 'Great White Way,' might know the story of Jeanne du Barry."

Dr. Frank Crouse—Associate Editor of the New York "Globe," says:

"It is a most artistic and remarkable production. It fairly took my breath away."

Dr. Glenn Frank—Editor

"An amazing picture! Cramped with human interest! Wonderful reconstruction of the period."

Dr. H. R. Stark—President of the Inter-church Film Company

"A great picture and a vivid and accurate portrayal of the times."

From New York Times

HIGHEST EXCELLENCY

"One of the preeminent motion pictures of the present cinematographic age."

"Few spectacles, if any, have surpassed the scenes of the street crowds and revolutionary mobs, which increase in number and importance as the story hurries to its final scene."

"Seldom has a photoplay been as excellently acted. First among the players is Pola Negri. Here is one of those rare persons with screen personality. She is lovely. She is expressive. That is her charm."

"'Passion' may be written down as one of the preeminent pictures of the day. In 'Passion' the photoplay about reaches its limit of excellence."



A FIRST NATIONAL

ATTRACTION

Announcement Extraordinary!

Theatre's Name Here



Direct from the World's Record-Breaking Presentation at the Capitol Theatre, New York

The screen's mightiest Epic. Took two years to produce

Beautiful and powerful beyond compare. The romance of the world's most daring adventures.

This is the romance of a woman more fascinating and daring than Cleopatra and a man whose love for her transcends death itself.



A FIRST NATIONAL

ATTRACTION

High Lights of Exploitation

Takes a Page to Announce Sub-Franchise and Marriage

WHEN it comes to putting his advertising before his patrons in a way that brings maximum results, Al Campbell, manager of the New Orpheum Theatre, Mexico, Mo., is blazing a trail of originality that is leading toward big business.

Recently, Mr. Campbell made a visit to St. Louis. There, he was granted the sub-franchise for Mexico, Mo., in Associated First National Pictures, Inc. Also, Mr. Campbell was married on that visit.

It was upon Mr. Campbell's return to Mexico that he took the greater part of a page in the Mexico Evening Ledger to publish an ad, the largest display type of which read:

"1921—At your Orpheum." When he returned from St. Louis Saturday, Al Campbell, manager of your New Orpheum not only brought back a new wife but some of the greatest picture contracts ever returned to a city of 6,000 inhabitants. Below are listed some of the stars and coming attractions which will make the 1921 program at this popular amusement house a most attractive and unusual one.

"Your Orpheum Theatre has the exclusive rights for Associated First National Pictures in this city. These pictures feature such stars and authors as: James Oliver Curwood, Marshall Neilan, Norma Talmadge, Charles Ray, Katherine MacDonald, Sidney Franklin, Allen Holubar, Mildred Harris, King Vidor, Pola Negri, Lionel Barrymore, Constance Talmadge, Charles Chaplin, R. A. Walsh, Mr. and Mrs. Carter De Haven, Henry Lehrman, Whitman Bennett, Dorothy Phillips, Allan Dwan, Marguerite Clark and Wesley Barry."

The ad created a great deal of comment in Mexico, where local residents are calling Mr. Campbell the "advertising genius of the age."

"Dangerous Business" Gets Longer Run in Portland

One of the few pictures within the year to play longer than one week at the Majestic Theatre, Portland, Oregon, was "Dangerous Business," starring Constance Talmadge and distributed by Associated First National Pictures, Inc.

One week is the usual picture run at the Majestic. "Dangerous Business" was scheduled for this period but business on the seventh day had grown to such proportions that the picture was held over until the end of the 10th day when it was taken off to give the Liberty a chance to readjust itself to its regular schedule.

The Majestic Theatre prides itself on its record for having only pictures that will pull.

Frank Lacey, manager of the Majestic Theatre, considered the drawing power of Miss Talmadge so strong that while he designed an exceedingly attractive lobby it was not one representing an unusual expenditure. Large cut-out figures of the star placed at the corner pilaster of the lobby were the only additional features other than the usual framed one and two-sheets.



F. D. Bligh's lobby at the Liberty Theatre, Salem, Ore., for "Go and Get It." It did.

"Devil's Garden" Creates New Fans

YOUNG EXHIBITORS IN HARLAN, IOWA, WORK ON THE PUBLIC'S CURIOSITY AND SCORE

THE success of "The Devil's Garden" in Harlan, Iowa, indicates that First National attractions are suitable to all sections of the country alike.

Out in that city are two young men who always been termed live wire exhibitors. They operate the Lyric and Empress Theatres at that place and have built up a wonderful business by giving their patrons the very best to be had. These two showmen seeing the advantage of a First National Franchise were among the first in Iowa to seek and obtain one.

Recently they played the Lionel Barrymore production "The Devil's Garden." Here was a picture these two exhibitors, Youngclaus and Latta, knew was good, but to let the public know this was a different proposition. About two weeks prior to the running of the picture they started their campaign. They placed teaser ads in the local paper, followed up by big ads, such as are provided in the press book. They used one sheet, six sheets, and twenty-fours. So far this was nothing out of the ordinary, as Youngclaus and Latta always advertise First National attractions with plenty of the attractive paper furnished by the exchange. But—here's where they started the town talking. A few days before the date of showing they placed a mammoth sign in front of their theatre stating that "No Child Under the Age of 16 Would be Admitted During the Run of the Picture." This was also carried in all their newspaper advertising. People were so interested that they would even call up the theatre to be sure of the correct dates of the showing. Then the leading ministers of the city took it up and praised the management highly for placing an age limit on the picture. They thought it a

very fine idea and could not say enough about it.

They thought this method should be applied to certain pictures and praised the Harlan theatre men for being the first in the city to originate this idea. Then the pastor of the First Congregational Church preached a sermon on the movies the Sunday before "The Devil's Garden" was run and this sermon caused a good number of church members to deposit some of their money in the theatre box office who had never done such a thing before. All this agitation caused the management to do a record breaking business and let it be said that the "Devil's Garden" not only got the money but lived up to the reputation of all First National Attractions, and left the patrons satisfied. After the show the pastor who had praised the picture from the pulpit said, "How many sermons do you suppose I would have to preach to bring out the lesson as clear as it was done in this picture. I consider it a wonderful picture and intend to use it for one of my sermons in the near future."

When Is a Surprise

Genuine?

When It's In

"The Old Swimmin' Hole"

You'll Notice SOMETHING When You See "The Old Swimmin' Hole"

Alpert's Campaign Suitable for Any Town

IF there ever has been an exploitation drive in a town of less than 10,000 population that will rival in effectiveness and small cost the publicity campaign recently put over in Putnam, Connecticut, then, there are two campaigns that merit the attention of such showmen as are always ready to learn what to do to increase box office receipts. However, the "other" campaign has not as yet been brought to light. As a result Jacob Alpert's Victory Theatre campaign deserves the spot-light all by itself.

Jacob Alpert is manager of the Victory Theatre at Putnam. And although manager Alpert modestly confesses that only a few of the devices he used to put over "Go and Get It," Marshall Neilan's second independent feature, distributed by Associated First National Pictures, Inc., were original, and that "the rest were culled from various sources," it is fitting and proper that he should be recognized for his showmanship in assembling the various stunts and putting them into one, big, record-breaking campaign.

It is a matter of interest to note that all reference to "Go and Get It" was kept from the lobby of the Victory until the production actually began its run. This is contrary to the policy of the Victory, since advertising in the form of posters and cut-outs is displayed in the lobby long before runs are definitely scheduled.

In handling this newspaper display advertising, Mr. Alpert was forced to take into consideration the fact that the two newspapers in Putnam are weeklies, one being published on Wednesday and the other on Friday. Accordingly, the opening teaser ad for "Go and Get It" appeared in the Friday paper. The ad showed a line-cut of a railroad train going at mile-a minute speed. Only the words "Go and Get It" completed the ad.

Matters were left to rock along by themselves over Saturday and Sunday; but on Monday morning between midnight and 4 a. m., Mr. Alpert's men were on a secret mission in the business and residential district, slipping blue cards bearing the mysterious "Go and Get It" phrase under every door.

Connecticut Exhibitor Dresses Up Old Ideas for "Go and Get It," and Puts Attraction Over in Great Style

This stunt had never before been done in Putnam. It started a flood of inquiries. Newspaper telephones began ringing, but the Observer and Patriot staffs were "in" on the stunt and revealed no information.

On the Wednesday following the Monday morning on which the entire city found its official doorstep favored with a "Go and Get It" card, the Observer appeared with three teaser ads. One ad showed the snarling ape-man and carried on the title of the picture for word matter. The other again showed the speeding railroad train. The other merely carried the title. The Observer commented editorially on Page One regarding the mystery.

The next day, Mr. Alpert distributed 10,000 paper bags to his friends among the grocery store proprietors. The bags varied in sizes from a quarter-of-a-pound to two pounds. This was on Thursday and as yet the mysterious "Go and Get It" had not been tied up with the theatre or identified in any manner whatsoever.

To the Putnam Patriot which appeared the next day was accorded the honor of announcing what "Go and Get It" meant. This ad which set the puzzled minds of Putnam folk at rest was a three-column by eleven inch display which was entitled "If P. T. Barnum Were Advertising 'Go and Get It'." And the ad certainly was a glowing tribute to Mr. Barnum's use of the superlative. The Patriot also published a crackerjack news story on the opening of the production.

The free paper bags kept the public informed with respect to "Go and Get It" during Saturday, and on Monday and Tuesday preceding the Wednesday and Thursday

of the run of the picture. Mr. Alpert sent out a freckled faced lad carrying a sign which read:

WESLEY "FRECKLES" BARRY
The Wonder Kid Star In
"GO AND GET IT"

Has Nothing on me for Freckles
There's a Free Pass at the Victory
Waiting for any Kid that has as many
Freckles as I have, so GO AND GET IT

"In addition to other stunts, we placed fifty window cards and distributed heralds through the aid of the boys who carried the big-town Sunday newspapers," said Mr. Alpert. "I am perfectly free to admit that none of the stunts were original. We have Mr. Spragg of Gordon's New Haven Olympia to thank for the mysterious card idea. The rest of the stuff was culled from various trade journals sources. But inasmuch as the ideas are not copyrighted we feel free to adopt as many as seem suitable to us.

"The local newspapers co-operated with us splendidly, being particularly generous with write-ups.

"We do not exploit every picture. We do not believe in "roping in" our patrons. The patron must receive one hundred per cent. value for his money. Nor have we the time to exploit every picture with a four-a-week change. As a matter of fact, repeated big exploitation, even on every big special, once a week, in a small town, rapidly loses its novelty, force and value. The thing can be overdone, and money wasted foolishly. Too heavy exploitation on special productions often hurts the other days, so that the average gross for an extended period does not show any increase. But with careful, occasional campaigns, exploitation always pays.

"We did as big as we could do, considering the fact that most of the mills in town are closed, some for over six months, and sixty per cent. of the population is not working. "Go and Get It" broke records and that tells the story."

Gets Personal Touch To An Exploitation Idea

E. G. Stellings, manager of the Grand Theatre, Wilmington, N. C., has evolved for feature pictures, an exploitation device which carries great weight with his patrons. This is in the nature of a letter from the star, and addressed to the manager of the Grand Theatre. The letter usually states that the star thinks the picture showing is the best in his or her career and that the manager of the Grand can go the limit in recommending it to patrons.

In exploiting "Forty-five Minutes from Broadway," starring Charles Ray and distributed by Associated First National Pictures, Inc., Mr. Stellings ran the following at the top of each of his ads:

"New York City, Manager, Grand Theatre, Wilmington, N. C.: I want you to know that you can personally guarantee my picture "Forty-five Minutes from Broadway," which I made from George M. Cohan's big stage success, and which you use Monday and Tuesday, as the BEST PICTURE I HAVE EVER MADE and one which will please everybody. Sincerely, CHARLES RAY."

Also, in exploiting "Curtain," starring Katherine MacDonald and distributed by Associated First National Pictures, Inc., Mr. Stelling used the following letter from Katherine MacDonald:

"Manager, Grand Theatre: You can safely say that my picture 'Curtain' is the best I have ever made with no exceptions. Wishing you every success. Sincerely,

KATHERINE MACDONALD."



Fox's Audubon Theatre in Washington Heights, New York, tried street stunts for "The Devil's Garden." Note the teaser electric sign on "Passion" over the door



Fram an episade in "Man-Woman-Marriage" we have selected this "still" phata as a suggestion far a prologue that is inexpensive enough for any theatre. The properties, as shown, include a dark drap curtain, a pillar, a stenciled wall and a painted-canvas fjaar on a raised stage to permit af the stenciling in the battom of the phota. The dancers, of course, are optional. Singing, pantamine ar instrumental music can be used

Stages Prologue for First National Comedy

To Paul E. Noble, manager of the Liberty Theatre, Portland, Oregon, is due the credit for being one of the first exhibitors with the courage to devise a prologue for a two-reel comedy.

This is precisely what Mr. Noble did in the case of "Wet and Warmer," one of Henry Lehrman's latest releases through Associated First National Pictures, Inc. The prologue consisted of a male quartette dressed in the costumes of engineer, tramps, and thugs. The spoken lines were well worked out to fit the action of the comedy to follow and the selections were taken from popular songs and enhanced with the interpolation of a number of "barber shop" chords.

The setting portrayed a box-car which evidently had been side-tracked. It was comparatively inexpensive and could well be produced by practically any house with the disposition to do so. It consisted of one drop upon which was painted a freight car.

As the Liberty Theatre is operated by Jensen and Von Herberg, holders of the Franchise for Associated First National Pictures, Inc., for the Portland territory the inscription "The J. and V. H. 1921" was painted on the car.

With such a setting, it was not especially difficult for Mr. Noble to work up an act which relied for comedy upon the jokes cracked by the tramps, who were apparently found in the box car by an irate night watchman.

The audiences at the Liberty received this prologue very well, in fact many patrons expressed their approval of it and its entertaining qualities.

Plans "Dinty" Campaign Ahead

CIRCLE IN INDIANAPOLIS MAKES FIRST STEP THREE WEEKS BEFORE PICTURE OPENS

AS an instance of a thoroughgoing exploitation campaign which comprised almost all of the devices generally used individually for the promotion of any one feature attraction, is the intense drive made by the Circle Theatre, Indianapolis, to exploit "Dinty," Marshall Neilan's latest production, starring Wesley Barry and distributed by Associated First National Pictures, Inc.

In charge of the campaign was Ralph Lieber, manager of the Circle, who states, "it was one picture that I had carefully planned on for weeks ahead, exploiting it in a number of different ways; and in spite of inclement weather at the beginning of the week, the theatre enjoyed one of the biggest weeks in a great number of months."

Three weeks before the playing date, Mr. Lieber started his campaign with a number of small teaser notices, reading:

"Who is Dinty?"

Next teaser to follow was:

"Dinty is a freckle-faced Star."

Following that was another ad, illustrated with a small picture of Wesley Barry, and announcing the playing dates of the picture.

Two weeks before the showing, Mr. Lieber arranged with a local heat and light company to send out ten thousand heralds along with their monthly bills.

Sixty-five thousand pictures of Wesley Barry, ten by six inches, on which was a

printed announcement of the showing of the picture and the dates, were distributed through one of the Indianapolis newspapers by the residential route carriers. The newspapers co-operated in this way in courtesy to a special showing which the Circle gave to the news carriers previous to the first public showing of the picture. In addition, the news carriers planted a number of pictures of Wesley Barry in down-town show windows.

One of the most effective window displays put over during the run was accomplished through arrangements made with one of the music houses, located in the heart of the business district. A miniature stage set from one of the scenes from "Dinty" was reproduced. The major part of this scene consisted of the use of cut-outs showing Dinty and his three pals giving a show for Dinty's invalid mother.

The stage was about five by three feet in dimensions. At night a 60-Watt Hylo bulb was used, and the dimming and bringing up of the light attracted considerable attention.

In addition to the foregoing, the Circle maintained its consistently large newspaper display space. This, together with the big appeal made by the other exploitation methods, brought many new faces into the Circle lobby. And that's quite a feat. Because it is a well grounded fact that almost everybody in Indianapolis has at some time or other attended the Circle.

It Gives Charles Ray More Chance To Be Seen!

Jazz Band Used With "Go and Get It"

OLD MILL IN DALLAS TAKES OPPORTUNITY TO TRY NEW EXPLOITATION IDEA

BREAKING all attendance records of his theatre is an accomplishment of Lawrence F. Stuart, manager of the Old Mill Theatre at Dallas, Texas, who used nothing more than his "Old Mill Jazz Band" to exploit special feature attraction.

"Exploitation," said Mr. Stuart, commenting on his success, "whether it be in newspaper displays, on billboards, in your lobby cut-outs, or a ballyhoo, must bear some sort of relationship to the tone of the picture. For instance, an exploitation campaign for 'Back to God's Country' would naturally call for something suggesting the big punch of the story. You could not get 100 percent results from an exploitation campaign which did not reflect either on the title or theme of your picture.

"I think that this is an often neglected and overlooked feature of motion picture exploitation. Too often the exhibitor gives no thought as to the type of exploitation he is putting forth. The art of devising forceful exploitation, I believe, rests in the knack of presenting something that causes the title of the picture to be remembered. If your exploitation isn't reflective, it isn't exploitation. It doesn't make a bit of difference how costly or how lavish is your advertising campaign—if it doesn't carry the reflective detail it is not hitting on all four.

"In originating our 'Old Mill Jazz Band,' we merely brought about the novelty that we had been considering for some time. We had held the matter in abeyance for over two months before we launched it. Simply because we were waiting for the right opportunity. We realized that the jazz band as an exploitation boost would not get its just share of appreciation if launched with a picture that did not correspond to its type of exploitation. Consequently we held up the band until we found the picture that it fit. We found this picture in 'Go and Get It' Marshall Neilan's second through Associated First National Pictures.

"It so happened that the booking of this attraction happened along just at the right time. As soon as we had the engagement definitely

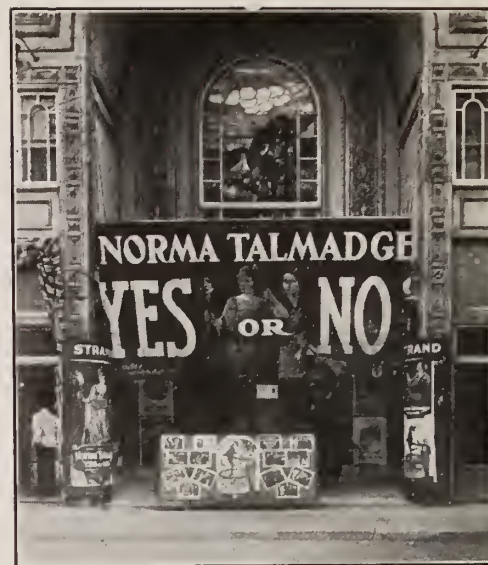
settled we went to work organizing the nine-piece jazz band—entirely independent from the personnel of our regular orchestra.

"In making up the band we did not have to call upon any member of our regular music crew. We procured local talent which had hitherto not been engaged in our house. We engaged men also who had played together, and who knew that they could render the sort of jazz music that we were looking for. Among the lot were: a saxophone, a violin, a piano, a clarinet, a trap drummer, a trombone, a cornet, a bass saxophone and a jazz band director. That constituted the personnel of the jazz organization.

"We did not use the band to accompany the picture—except during half the first reel. We were forced to do this as a necessity. We had our program laid out so that there were six complete performances during the day. The jazz band worked only during intermission, and during the regular show ON THE SIDEWALK in front of the lobby.

"When the lights were turned on after each performance the jazz band would blare forth its exploitation message. It would render three separate jazz selections, the naming of which was left to the director and his men. We had planned to have the band play only these given song numbers; but only once or twice during the week they were able to stop after the third number. They usually were forced to respond to two or three encores. So we devised the scheme of allowing them to start the picture with a soft but jazzy number, and after the audience's interest was transferred to the screen, they halted the jazz operations. It proved to be a huge success. So huge, in fact, that we have made a permanent institution of the jazz band.

"However, the playing inside the theatre was only the fulfilment of our exploitation promises. The real work was done outside on the sidewalk. At one hour intervals while not occupied during the intermissions, the jazz band would play in the lobby front of the theatre."



Effective lobby display of the Strand Theatre, Laredo, Texas. William Epstein is manager

How Oklahoma City Put On Dinty Day to Advantage

Although there have been scores of novel and clever stunts to exploit "DINTY," Marshall Neilan's latest release through Associated First National Pictures, Inc., great credit must be given Tom H. Boland, manager of the Empress Theatre, Oklahoma City, Okla., for the keen showmanship that inspired him to so carefully work out the plans for a "DINTY DAY" in connection with the showing of this feature.

By interesting the Oklahoma News in a plan whereby the newsboys of the city would be encouraged to increase the street sales of the paper, Mr. Boland secured the cooperation of practically "all newsboys, former newsboys, and boys who wanted to be newsboys," so the announcement said.

As a result of Mr. Boland's planning, the great majority of newsboys selling papers on the streets of Oklahoma City, wore bright red tags pinned to their coats. The tag was similar to that used by express companies and carried the following reading matter:

"Buy Your
NEWS
From Me

I want to win a
DINTY DAY PRIZE

By Selling the Most News Today.
See Dinty at the Empress Theatre."

As a reward for the newsboys selling the greatest number of papers, the theatre and the paper agreed to give \$5 in gold to the best seller, \$3 to the second best seller, and \$2 to the third best seller.

Cut-outs mounted as banners, and a variety of posters enabled the newsboys to hold several parades boosting "DINTY."

How Posters Put An Attraction Over

ACADEMY IN NORTHAMPTON, MASS., CONCENTRATES ON THEM FOR "WHAT WOMEN LOVE"

THE use of display posters in connection with motion picture advertising while always a reliable exploitation medium can often be made to produce remarkable results when the posters are used in a manner different than the ordinary system pasting posters on signboards here and there throughout a town or city.

Recently, the Academy of Music in Northampton, Mass., used a supply of posters in a way that was unusual; that attracted the attention of every person who happened to pass by the place or store where the posters were exhibited. The scheme was used in connection with Associated First National Pictures release "What Women Love," starring Annette Kellerman.

In the first place, Manager Powell recognized that this Associated First National picture was an unusual one by reason of its box office the clearness of the picture itself and its wonderful undersea photography.

Mr. Powell determined to exhibit this picture but one day, but in view of the unusualness of "What Women Love," it was decided to exhibit this picture for three days. It was thought that if some novel stunt could be employed previous to the showing, the theatre would be sure to have every one of its 1096 seats filled during every performance.

The posters that were sent for the exploitation of this picture were once recognized as a means of calling unusual attention to the pic-

ture. With the collaboration of Albert F. Boudway, assistant manager, two large six-sheets showing Miss Kellerman in full form, were cut along the contour of her whole form. These "life size" forms were mounted on beaver board and provided with suitable supports and braces, and then placed on the lawn in front of the theatre.

Several smaller posters showing Miss Kellerman in a similar pose, were cut and mounted in a similar manner and these were placed in several of the store windows on Main Street.

It is needless to say that every person passing by the window was immediately attracted by the unusual poster displayed therein; and the store owners in every instance were glad to cooperate in the display for they felt that the posters served as an added means to draw the attention of the passerby to the products of the store in the window.

Especially did the large "cut-outs" on the Academy lawn perform their duty in drawing attention. Every street car that comes in or goes out of town had to pass these signs. The high school students and the pupils from the center schools focussed their eyes on these posters every time they were dismissed from school for six whole days; every person who had occasion to be on the upper end of Main Street—and in Northampton that means at least once every day—could not pass by without observing Miss Kellerman beckoning to them.

Gets Prettiest Girl to Exploit "The Scoffer"

E. J. Weisfeldt, manager of the New Strand Theatre, Milwaukee, with the cooperation of The Milwaukee Journal, succeeded in having Miss Edith May, recently chosen as the most beautiful salesgirl in America, tell the audiences who came to review "The Scoffer," an Allan Dwan release through Associated First National Pictures, Inc., "just how it feels to be famous."

Miss May told the audiences all about her being chosen as the most beautiful salesgirl in America, her subsequent trip to New York, a promising offer from one of the foremost film companies to become a film star, and her experience with the Ziegfeld productions.

Miss May, until recently, lived with her mother and father in Monroe, Wis.

Foreign Illustrations In Ads

William Friedman, manager of the Metropolitan Theatre, one of Cleveland's largest first run houses, recently made use of French illustrations with remarkable success in connection with a week's showing of "MARRIED LIFE" produced by Mack Sennett and distributed by Associated First National Pictures, Inc.

His equipment for the make-up of the advertising matter used were half a dozen copies of "La Vie Parisienne" and "La Sourire" two illustrated comic weeklies published in Paris.

From all the illustrations in the twelve magazines he selected only two, both of them distinctly French in their design. One showed a man clothed in pajamas chucking a maid under the chin, with a large female, very evidently his wife, approaching from the rear with a heavy cane clutched in on hand.

The other showed a couple nearly buried under a deluge of hat boxes, and the woman presenting the obviously married man with a bill about two feet long. No caption was used in connection with either of the drawings. The remainder of the layout for the display consisted of these words arranged in four lines:

"MARRIED LIFE"
"Not a War Picture."
"A First National Attraction
"Metropolitan—NOW."

"Peaceful Valley" In Albany

Uly S. Hill, manager of Proctors' Harmanus Bleecker Hall, Albany, N. Y., used a novel means of advertising the Charles Ray picture, "PEACEFUL VALLEY," starring Charles Ray and distributed by First National Exhibitors' Circuit, Inc., when that film appeared in his playhouse recently.

Mr. Hill and his publicity man rigged out a "Rube" got a one-horse wagon, mounted a sign "Free Apples from PEACEFUL VALLEY" with Charles Ray, and had the wagon load of apples driven through the business section of the city each day for a week prior to and during the week the picture played at his house.

With the "Rube" was another "Rube" who aided in calling attention to the advertising stunt, by singing and telling jokes.

On the Monday that the picture opened at the Hall, Mr. Hill, who is a Shriner, had arranged for a mammoth Shriners' "ladies' day."

"Don't Ever Marry"

W. G. Shaefer, manager of the Vaudeville Theatre, West Point, Ga., brought several new ideas into play when he devised in his latest exploitation a campaign to put over "Don't Ever Marry," Marshall Neilan's second independent production distributed by Associated First National Pictures, Inc.

About ten days before the picture was scheduled to open, Mr. Shaefer used such slides as:

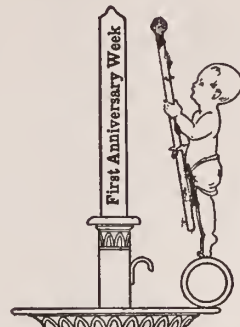
"Said Myra to Joe: 'Take it from a widow who knows, Don't Ever Marry.'"

"Jim straightway went and did! The hand that rocks the cradle is the hand that rocks the world. Every Ouija board in town is talking it—'Don't Ever Marry.'"

Three days before the picture opened, five hundred postcards carrying sentences similar to those quoted in the foregoing were mailed to a list of what Mr. Shaefer calls "prospective brides and grooms," the young people in town ranging in ages from sixteen to twenty-five years.

SAY IT WITH BOOKINGS!

and your Birthday Congratulations
will be appreciated—



"You light it Old Cyclone,
I might blow it."

ONE YEAR OLD FEB. 16
AND WE'RE SOME
YOUNGSTER

First National's First Anniversary Week

is destined to set a record for a total number of bookings in this territory.

Even the few exhibitors who have not become franchise holders have caught the spirit. Expressing in the fullest sense their appreciation for what this organization has accomplished in their behalf, they are booking solidly, in many cases, for the entire week. A cancellation of other service, previously booked, is a common occurrence. It looks like a First National Landslide. The exhibitor who fails to respond will be the notable exception

Some of our best friends have dubbed it "First National's Prosperity Week" because it's going to get the "big money."

Send in the attached card with your open dates immediately.

Make the going "tough" for your competitor.

Tear off here and mail today.

The inside of a 5 x 9 inch mailing folder, printed in red and green, used by the Seattle exchange. It was sent to exhibitors, who returned it with booking requests

Rialto In Hamilton Uses Newspaper

SPREADS PUBLICITY FOR "WHAT WOMEN LOVE"
OVER SIX-DAY PERIOD AND CASHES IN

MARKED by a thoroughness and attention to detail that makes it stand in a class itself when considered in the light of other exploitation campaigns waged in the smaller cities in behalf of "What Women Love," is the city-wide publicity put over for this feature by the Rialto Theatre, Hamilton, Ohio.

Compiling the various gains made by the theatre in the running of this contest, might be mentioned:

(1)—Six days of advance publicity, from January 12th to January 18th, during which time a two-column daily feature heading "What Women Love" was given twelve inches of type space.

(2)—A total of 106 inches of free publicity. But far more interesting than the details of the contest conducted by the Rialto Theatre with the cooperation of the Hamilton Journal, is the fact that other showmen by pursuing the tactics employed by the Rialto can put over the same stunt with chances for like success in their own respective territories.

The Rialto started the ball rolling by interesting the advertising manager of the Hamilton Journal in the title of the picture—"What Women Love" starring Annette Kellerman and distributed by Associated First National Pictures, Inc. The theatre followed up this lead by suggesting that a contest sponsored locally by the newspaper to find out just what it is that women love.

In case other exhibitors who have as yet not played "What Women Love" desire to clip this story and refer it to local newspapers with the idea of putting on a similar exploitation campaign, the following "What Women Love

Contest Rules" as published in the Hamilton Journal, issue of January 12th, are quoted:

"Twenty-five dollars for the best answer to the question 'What Women Love.'"

"Contest starts today and ends Tuesday, January 18th, at 6 p. m.

"All answers must be in the hands of the contest editor of the Journal not later than that date.

"Every person in Hamilton is eligible to compete.

"In addition to the cash prize, two tickets will be given by the management of the Rialto Theatre to every person sending in an answer to the question 'What Women Love?'"

"Send or bring your answer to the contest editor of the Journal.

"The winning answer and the award of prizes will be announced at the Rialto Thursday night."

Answers to the question "What Women Love?" continued to pour into the newspaper office from the 12th on through the 18th; but on the latter date the Journal announced:

"It's all over.

"At six o'clock tonight the 'What Women Love' contest ends.

"The ladies who will assume the responsibility of judging the best answers are: Mrs. Stella Weiler Taylor, Mrs. Suzette Palmer and Mrs. Robert Fisher."

The beauty about this exploitation campaign from the theatre's point of view was that the publicity did not end with the opening of the picture on the 18th; but on the other hand the greatest amount of publicity given up until that time appeared on the evening of the 19th when the Journal not only published the last of the contest letters, but in addition gave the picture a tremendous boost by running a news story of the opening of the picture and praising the production highly.

The most remarkable thing about the campaign was that it was launched in the interest of a picture scheduled for a three-day showing. The publicity smash extended over six days and continued up until the last day. Such exploitation rarely fails to put over a good picture. And in the case of "What Women Love" it was especially successful. A glance at the excellent results secured shows the value of a "What Women Love" contest from a publicity standpoint.

Write a Letter!

If you, as an exhibitor, have something on your mind, you'll feel better by writing it to us. We are going to devote a column in FRANCHISE to letters from exhibitors.

If there's anything you want to know, write us. If we can't answer the question, we'll find someone who can for you.

It Certainly Surprised Us When We Saw It!

Big Teaser Campaign for "Dangerous Business"

The readers of the newspapers in Lafayette, Indiana, a town of about twenty-five thousand inhabitants located on the historic banks of the Wabash river, had their curiosity keyed to a high pitch recently by an ominous half-page display which appeared every day in the newspapers throughout the week of January tenth, Monday to Saturday, inclusive, under the caption of "Dangerous Business."

On Monday it read as follows:

"Dangerous Business"—drinking moonshine; it may contain wood alcohol."

Tuesday—"Joy riding; you may wake up in a ditch."

Wednesday—"Singing the 'Die Wacht am Rhine'; you may be shot."

Thursday—"Talking in your sleep; you may be heard."

Friday—"Guessing the answer to this; you may be wrong."

And then on Saturday, the bomb shell was exploded with the following full page display:

"Dangerous Business"—pretending to be a bride when you are not. Constance Talmadge played with fire pretending to be married when she wasn't, and then her supposed husband dragged her to his home and—well, Connie received some shock that quite cured her of her fabrication. See what happened to her at the Luna Theatre, Monday, Tuesday and Wednesday, January 17th, 18th, and 19th."

This clever exploitation of the Constance Talmadge picture "Dangerous Business" distributed by Associated First National Pictures, Inc., originated in the fertile mind of Herbert H. Johnson, manager of the Luna Theatre, the largest picture house in Lafayette, Indiana, seating eleven hundred people. The people were on their toes throughout the week, wondering what was going to be sprung and when the situation was unfolded before them they were eager and enthusiastic.

Constance is about the biggest favorite in that town of Lafayette and the picture—it was exactly the kind in which Connie is known to shine.

Some story, some star, some manager, some crowds. These tell their own story.

More About Freckles

Youthful enthusiasm! It can't be equalled.

As evidence of this, we cite a recent happening at Lima, Ohio.

R. M. Emig, manager of the Regent Theatre, was showing "Dinty," Marshall Neilan's latest feature through Associated First National Pictures, Inc. Among the several stunts that he had arranged, was one in which he wanted a Lima youth to impersonate "Dinty."

A thorough search of the city revealed the startling fact that Lima did not boast of a very great number of freckled-faced boys, and those who did "sport" the sun spots, could not be induced to walk the city streets garbed as the Neilan hero. But it was an easy matter to manufacture freckles and that was what Emig was forced to do.

And therein comes youthful enthusiasm to the fore.

The lad was secured and his duties explained to him. He immediately entered into the spirit of the stunt with a will that only a ten-year-old ruddy-faced youngster can command.

"But I don't like the freckles you given me" said the boy after Emig had dressed him up to impersonate "Dinty." "I'm goin' to get better ones." And he did. That night when the lad made his appearance, his features fairly glistened under a covering of freckles that would make Wesley Barry turn green with envy.

"Huh, I told ycr" chuckled the lad, "I've got freckles that look like freckles." At 8:30 that night it was an entirely different matter for when the boy tried to wash his freckles off, they refused to be washed.

The youngster, in his eagerness to get "real freckles," had dotted his face with iodine.



Part of the exploitation of the Barrymore attraction in Washington Heights, New York

Alabama Exhibitor Tries Big Week Idea and Puts It Over

When Manager A. D. Butler of the Academy Theatre, Selma, Alabama, decided to pull a live stunt, he inaugurated a "Big Week" at his theatre, with special feature attractions for each day, he knew of no better way to insure success for the venture than to start off with "Go and Get It" Marshall Neilan's independent production distributed by Associated First National Pictures, Inc.

Mr. Butler started motion picture fans talking from the jump, for along with the lavish use he made of billboards, and the distribution of neatly printed cards he enlisted the interest of the Selma Times-Journal in promoting a contest offering a prize for the best criticism of a picture shown in the seven-day period which made up "Big Week." Prizes were three passes to the Academy Theatre, the first good for six months, the second for three, and the third for one month. The judges consisted of the newspaper editorial staff.

Daily signed stories in the Times-Journal called attention to the progress of the contest and reproduced some of the best criticisms sent in, arousing still further interest.

Advertising in the press was heavy, a four-page section of the paper being used Sunday, January 9th, and throughout the week big space was used.

The words "Big Week" in box car letters greeted the eye on every hand, from billboards, and posters, and one of the big illuminated signboards in a central location in the city bore simply the words "The Big Week, January 10th-15th, at the Academy Theatre."

Suspended high above the main business street was a similar sign upon which a powerful searchlight, placed on the top of the Academy Theatre, played each night. Advertising qualities of the sign were as good by day.

Attention to the Academy Theatre was also cleverly directed by an advertisement, inserted in the Sunday paper, in which Manager Butler sought to find one white person over the age of sixteen, in the city of Selma, who had never seen a motion picture. No contestant for the position coming forward a story was made on this subject later in the week.

Lobby displays were attractive, but of no unusual character, but had there been any attempt at novelty, it would have been obscured by the crowds which nightly stood in line, waiting their chance to get into the theatre.

Nightly the capacity of the Academy, which is 845 seats, was taxed. Twenty-five cents is charged for the entire lower floor, fifteen cents for the balcony and five and ten cents for the gallery.

Programs are changed nightly. During "Big Week" only "Go and Get It" was shown twice, the management following its policy of changing daily.

Unique Plan by Ainsworth to Exploit "Twin Beds"

"Twin Beds," starring Mr. and Mrs. Carter De Haven and distributed by Associated First National Pictures, Inc., went over with a bang at the Orpheum Theatre, Fond du Lac, Wis., probably due to the jazzy line of copy put out by Manager A. S. Ainsworth.

In case other exhibitors, who have yet to play "Twin Beds" want to see some of Mr. Ainsworth's ticket-selling copy, the following, which started in the newspapers a week in advance of the first showing is quoted:

"This is the discreet young Blanch
Who declared to Hubby
There must be Two
Twin Beds in their flat

And this is Monti
Wicked and wise
Who longed for a look
Of those lovelorn Eyes
of Blanchies.

This is the stocking
Of shimmering silk
That Monti saw reeling
Home with the milk
At early morn

This is the wine
So rich and rare
That jazzed the feet
And ruffled the hair
of Monti

And here's the Window
To which he scaled
To enter the room
Where Romance prevailed

And this is the veil
We have to draw
Over the things
That Monti Saw."

Mr. Ainsworth started his newspaper campaign on Monday with a half-page splash. Among his best lines were:

"Sheets of laughter—pillows full of 'Pep'—and nothing to blanket your fun."

"If there is a single laugh left in you—this play will bring it out."

"More than a mile of smiles, and a ton of laughs."

A Big Tie-Up for Constance Talmadge and "Dangerous Business"

Rudolph Benson, publicity representative for the Lisbon Theatre, Cincinnati, Ohio, and W. A. Clark, exploitation man for the Associated First National Pictures, Inc., Exchange of Cincinnati, put over a neat bit of exploitation for Constance Talmadge and Associated First National when they arranged for a monster letter of congratulations to be sent to Miss Talmadge upon her marriage to John Pialoglou.

The stunt was staged simultaneously with the showing of "Dangerous Business" at the Strand. It was the occasion of her first appearance in Cincinnati since her marriage in Greenwich, Conn.

An artist was employed to sketch the letter in enlarged form. He occupied a conspicuous place in the lobby of the theatre during the entire week. A table, with pen and ink and a young lady attendant, made up the balance of this novel stunt.

Over two thousand names were attached to the letter.

His Honor, Mayor Galvin of Cincinnati, was the first to place his name on the list, the letter being taken to his office in the City Hall where newspaper photographers "snapped" the Queen City Mayor in the act of signing the missive.

The Cincinnati dailies carried stories for several days on the stunt, also photos.

Putting the "Add" in Advertising

Constance Talmadge
IN
"Dangerous Business"
A phony moon of Bridal Frights!
It's dangerous business to say you're married when you're not!

STARTING SATURDAY

A First National Attraction

Here's one you simply can't miss. Our word for it! All laughs and gasps.

LIBERTY

LOVE DAVIS, the Girl From Dixie, ON THE WURLITZER

LIBERTY

Liberty, Seattle, plays on the star and attraction

10,000 People Were on the Trail Sunday

—BUT—

Only 7,412 Could Get Seats!

"Nomads of the North"
By JAMES OLIVER CURWOOD

Now and All the Week

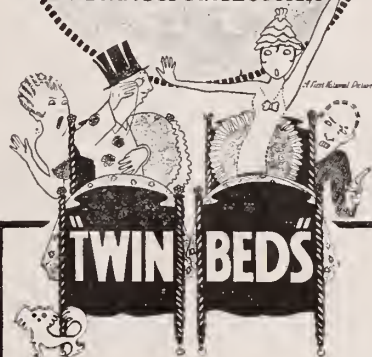
TRY AGAIN TODAY

The Isis in Detroit used this in space 5 inches by 2-columns

The Trade Mark Talks

PEP, PAJAMAS AND PULCHRITUDE

THE FAMOUS STAGE SUCCESS



By actual measurement, there's more than

A MILE OF SMILES

in this First National picturization of a splendid stage success, opening here tomorrow!

You probably know the story, but if you don't, here is some of it—a man comes home (prior to prohibition) and gets into bed. All goes well till morning when he finds it's a twin bed and on the floor below!



The above ad was 2-column by 15 inches, and helped sell tickets.

To the right are two ads used by the Orpheum in Fond du Lac, Wis. These were taken from the press sheet, and got best results. The lower ad is 4-column by 12 inches and the upper is 3-column by 12 inches

ORPHEUM
Theatre Beautiful

NOW PLAYING

A First National Attraction

Marshall Neilan
PRESENTS
"DINTY"
WESLEY BARRY

Aw! spare me blushes!
"Dier hear what de papers said!"
"Dey let me break into de front page—not cos I've got a voice to make ol' Enrico Mc'ormick list-en like a screechy biver—not cos I got more freckles dan de divorce scandals in de papers—not cos I'm de head of de Noos-boys' Trust wif 47 branches—all of which IS something."
"No! Dey're kidding me I'm a hero an' orta git a medal for saving a white gill from de Chinks."
"An' now Marshall Neilan's gone an' put it in de movie."
"Aw— dese noospapers an' pitcher producers ain't got no cares for a guy's modesty!"
For an Evening of Good Pure Entertainment See "DINTY"

REMEMBER!
Marshall Neilan is the man, who gave us "In Old Kentucky", "The River's End" and "Go Get It!"
and
Wesley (Freckles) Barry is the funny freckled faced rogue who made you laugh in "Go Get It."

ADULTS 25c
CHILDREN

ADMISSION 25c & 15c

ORPHEUM
Theatre Beautiful

NOW PLAYING

CONNE WINGS HER WAY INTO A FLIGHTY CAREER AFTER ACCIDENTALLY SETTING FIRE TO BRIDGET'S BOARDING HOUSE

What's a Little Thing Like References? Says Constance and She Steps Into a Peach of a Job With a Wretched Old Maid Who is Strong by the Religious Jug—Being Pious as Tough as Mary, But Oh Joy!—There's a Sweet Looking Young Fellow in the Case

JOSEPH M. SCHENCK PRESENTS
Constance Talmadge
"Good References"
Her Latest Hit

Girls! How Would You Like to be a Star on a Million Dollar Yacht?

The Old Lady Sings a Mean Lullaby to a Poor Constance

Establishes Big Five Box Office Powers

(Continued from page 3)

and black teaser poster copy bearing the words "The Biggest Picture of the year comes to the Regent Theatre on January 24th." There was no mention of the name of the production and after these had been up a week, he covered them with Bracker's 24 sheet of "Man-Woman-Marriage," which remained up during the week of the run.

Concerning the Bracker 24 sheet, Mr. Dooley said: "The people just stood around and stared at them. They could not help it. In fact, whenever I got a spare moment, I used to go out and look at them myself. I have never yet seen posters that hit as hard as those."

MONDAY, JANUARY 17TH.

Posted 24 sheets and other paper. Started slides and trailers on theatre screen. Inserted eight two-inch column teaser ads in morning and evening papers, incorporating the black milestone cut and the copy outlined in the small teasers in the press sheets. Carried full page advertising announcement in the theatre house organ.

TUESDAY, JANUARY 18TH.

Repeated teasers in newspapers, changing copy slightly. Broke the story into the newspapers and got big advance notices. Incidentally secured spaces for the rest of the week from the Advertising Department and let the editor know just how much extra was being taken. Put first batch of lobby photos in theatre vestibule and started billing. Put out window cards and type cards obtained from First National Exchange. Posted 100 one sheets in spaces which theatre holds on contract.

WEDNESDAY, JANUARY 19TH.

Took four spaces each four inches by two columns in morning and evening newspapers incorporating the milestone cut and the news interest copy shown in the press sheet.

THURSDAY, JANUARY 20TH.

Wrote personal letters to the Secretary of the

Will Women Ever Rule Again By the Might of Mother-Right

In the days of the Amazons the women ruled by virtue of their motherhood, but through the centuries of sex-antagonism which have passed since then motherhood has become the shackle imposed by men. Allen Holubar's stupendous production, "Man-Woman-Marriage," dramatically pictures this rise and fall of women in a way that will startle, amaze and delight you.

The Screen's Newest Marvel

Regent Theatre

Week Commencing Monday,
Daily 2:30, 4:45, 7:15, 9:15 p. m.

A MIGHTY
MILESTONE IN
MOTION PICTURES.



Two-column by 4 inches used by Regent prior to opening

Branch on Women's Federation and other women's organizations and to prominent people in town bringing the picture to their notice. Increased newspaper space to eight inches by two columns, using a larger size of milestone cut.

FRIDAY, JANUARY 21ST.

Added more photographs to the vestibule and arranged with editor of the Sunday Chronicle to run the composite layout of Bracker's posters on two pages of the illustrated section the following Sunday. Kept newspaper space at eight inches by two columns.

SATURDAY, JANUARY 22ND.

Took space in small local weekly papers either side of Paterson. Increased Paterson advertising to ten inches by three columns.

SUNDAY, JANUARY 23RD.

Smothered lobby with photographs. Made preparations for next day's opening. Took half

page space in the Sunday Chronicle, using ten inch by four column design and copy from press sheet.

MONDAY, JANUARY 24TH.

Took half space in Morning Call, using somewhat similar copy to the Sunday advertisement. Had to go into theatre by stage entrance on account of crowds. Cut evening advertising to minimum and held it there for balance of week.

Chicago Improves In Matter of Theatres

Chicago, which, until recently, has been far behind other large cities in the country with respect to the size and class of its motion picture theatres, is soon to have several of the largest and finest structures in the world, with First National Pictures foremost.

In the downtown district, where, for years past, movie fans have been obliged to attend the pre-release offerings of their favorite stars in the many 300-seat "store shows", there are under construction at present two theatres: the Roosevelt, 1000 seats, owned by Ascher Bros.; and the Ambassador, 4500 seats, owned by Balaban & Katz. The Roosevelt will be opened about Feb. 15th, and the Ambassador, which is to be the last word in the present day cinema palace, is to be completed at sometime during the coming summer.

Outside the downtown district there are two large houses nearly ready to be thrown open to the public; one of these, the "Senate", located at Kedzie and Madison streets, will seat 2500 people and is owned by Lubliner & Trinz; the other, the "Tivoli", is located at 64th street and Cottage Grove avenue and will seat 4000 people and is owned by Balaban & Katz.

NEXT WEEK!

You'll See

Hordes of women ride barelegged, bare-armed, bare-chested, into the Mighty Battle of the Amazons, with a woman as their leader.

The pagan courts of Rome thronged with women, barbaric, beautiful, while a slave girl weeps among them. The Bacchanalian dancers in the orgy of life and splendor and feasting among the men and women of today.

You'll see Woman as the cave-man's mate, Woman as the Amazon ruling by Mother Right; Woman fallen, to be sold in marriage as a medieval chattel; Woman holding fast to her faith even through the shadow of Caesar's courts; Woman struggling again for herself today, shackled by the very bond with which she once ruled.

You'll see Woman, gorgeous in nature's beauty, yet fierce in the fight of sex-antagonism.

You'll see thousands of players, thousands of horses and wild animals. You'll see life and love mirrored in great panoramas and moments of tensest heart-drama.

You'll see the Greatest Motion Picture the Screen has known.

AND AFTER THAT YOU'LL WANT TO SEE IT ALL OVER AGAIN.

**REGENT
THEATRE**
ALL NEXT WEEK



Thousands Will Thrill and Throb to This Love Story of the Ages

Thousands will throng to the Regent theatre Monday, day and night, and every day and night next week to laugh, to cry, to stand amazed at this mammoth production—the mighty mile-stone in motion pictures.

THOUSANDS will talk about it. THOUSANDS will be awayed by its dramatic intensity and its outspoken entertainment that took a year in preparation and cost a fortune.

ALLEN HOLUBAR'S

Drama Eternal, Starring

**DOROTHY
PHILLIPS**

A wonderful romance of Mother-Right, told from a woman's heart. Amazing! Stupendous! Inspiring! The ONLY Motion Picture of its kind.

A First
National
Attraction



Thrills
Smiles
Pathos

**9 MIGHTY
REELS**

Daily at 2:30—4:45—7:15 and 9:15 P. M.

Scores of admissions can probably be traced to this ad, a half-page

Notes of First National Exchanges

PHILADELPHIA may be the sleepy town, but First National Exchange there is wide awake. News comes from that office that "Passion" played the Orpheum in Harrisburg, Pa., to \$1 top admission. Results of the engagement will be published in FRANCHISE later.

C. R. Beacham, manager of the Atlanta office, got a line from A. J. Wood, of the Grand Theatre, Brunswick, Ga. It said: "I might mention that the Toonerville Trolleys are becoming well known here. Last night the Skipper was portrayed by one of our local boys at a fancy dress ball and created quite a bit of comment."

In the New York Exchange, 729 Seventh Avenue, are R. H. Clark, treasurer and general manager; C. E. Holah, franchise salesman; Ben Levine, Jesse Levine, L. Ochs, H. Goldman, S. P. Weissman, A. J. Herman, H. J. Carlock, J. Vergesslich, Ben Davis, Miss A. Pollak, Miriam Paderewsky, Misses F. Schiffmiller, B. Loewy, G. Klesner, I. Hockbaum, Anna Hack and Rose Newman. W. T. Wilson, and a score of others who will be mentioned later.

Harry Sudekum, brother and associate of Tony Sudekum, of the Crescent Amusement Company, Nashville, Tenn., has a hobby for giving nick-names to film salesmen. That's the way he shows his liking for a salesman. Nathan Schaffner was formerly called "Shorty" and it seemed to fit him, but "Daddy Long Legs" is now his title because Harry Sudekum thought it more classic and historic. Sometimes he answers to both.

The personnel of the Cincinnati branch includes: R. H. Haines, manager; H. A. Shaw, Maurice White, F. C. Smith, Leonor Schmidt, Charlotte Roskopf, Eleanor Inkrot, Anna Welling, Marie Watters, Stanley Hecker, Herbert Stark, Pearl Mann, Sophie Ringer, Ama Dalton and W. A. Clark. The latter is the individual who handles the publicity.

Fred M. Taylor, of the Academy of Music, Newburgh, N. Y., expressed his faith in the First National Franchise by signing a franchise application. This was done after thoroughly investigating how the franchise plan works and what it has done for exhibitors since the franchise went into effect. Mr. Taylor, it will be remembered, is the daddy of showmen along the Hudson. Such an expression of confidence is indeed a tribute to the First National Franchise plan.

The Atlanta branch numbers among its valued employees, in addition to C. R. Beacham,

Ralph H. Clark is treasurer and general manager of First National Exchange, New York.



whose photo we displayed on page 6 of the February 1 issue of FRANCHISE, W. A. Sanges, F. T. Sands, R. W. Coulter, Elizabeth Aiken, Rosa Belle Holmes, Sara Meyer, Ruth Roberts, Nell Scott, Inez Elliott, Essie Collier, Ruth Goodwin, Mrs. M. M. Hanson, Mrs. Annie Hudgins, Mrs. Mamie Grizzard, L. S. Drum, George Chambers, C. F. Jones, B. F. Gann, R. S. Beacham, Jr., and John Sabbath.

An observer of the Atlanta branch declares that Willard Patterson, of the Criterion Theatre, looks sad and dejected when he is playing a winner at his house. The cause, 'tis said, is that Pat fears them film folk will raise the rent if he looks too cheerful.

George M. Krupa, owner of the Hamilton and Hippodrome theatres in Lancaster, Pa., writes the Philadelphia branch as follows: "It is with the greatest pleasure that I write to tell you that I have played to capacity business on every picture on your wonderful program since acquiring a franchise for this city. So far I have not had a weak picture on your list and if the productions in the future are as excellent as those in the past, I will be more than gratified with First National."

Guess that's knocking out old kid Gloom, eh?

George Starkey, Jr., special sales representative of First National exchange, Louisville, Ky., is about to submit a scenario written by his wife to Marshall Neilan. The temporary title is "The Lost Diamond Mystery" or "Trapped in a Drug Store." Those who have been given a suggestion of the plot predict that it will give more thrilling material than "Dinty" and "Go and Get It" combined.

Resuming the personnel of the Chicago office, continued from our last issue, we find: Mary Leon, Mayme Isaacson, Rose Virzi, Dorothy O'Neil, Earl Everett, Harold Horwitz, R. J. Merrifield, C. O. Taggart, Herman Krueger, J. J. Brinkerhof, Alex Halperin, George Sonnek, Pearl Stabb, Margaret Robertson, Elizabeth Coomy, Sarah Harding, Florence Clark, Jeanette Long, Catherine Gustofson, Catherine Hurley, Martha Rink, Marie Hardy, Pearl Cody, Elizabeth Phillips, Gladys Rayman and Esther Hopkins.

Philadelphia First National Enlarges Its Offices

Pressure of new business had made it imperative to increase the size of the Philadelphia headquarters of the Associated First National Pictures, Inc., and the Pierce-Heenan Company, contractors, has been given the contract for

the enlargement of the present quarters of the exchange. Work has been begun and it is to be finished as speedily as possible. The additional space will be gained by the building back of the second and third floors of the building at No. 1339 Vine Street, and will give the exchange two additional rooms, each 16 by 40 feet.

The office force, which is now located on the first floor, will be moved to the second floor, where Manager William Heenan will also have his sanctum. The entire first floor will be used for the shipping, poster and inspection departments, and will also have on it two large vaults for the safe keeping of films. The third floor will be used for a storeroom. The projection room, now on the second floor, will not be disturbed in location, but will be refurnished with new cushioned wicker chairs, insuring solid comfort for exhibitors desiring to view new First National releases.

Boxes at Ball Draw Much Favorable Comment

Members of the First National Exchange of New York attended in a body the Theatre Owners Chamber of Commerce Ball at the Hotel Astor on Wednesday, January 5, occupying boxes seven and nine.

Of the thousands who attended none missed noting the boxes on account the special draping. The Exchange had these boxes draped in royal purple velour and gold. The drapes and color scheme were in perfect harmony with the general architectural beauty of the Grand Ball Room. In the center of the drapes was a plaque carrying the trade mark of First National Exchange, the letters, First National Pictures in gold, and the chain encircling the continent of North America, also in gold, set against a purple velour background. Underneath the drapes was a strip of gold carrying in royal purple the legend "There'll be a Franchise Everywhere."

In box number nine were: Mr. and Mrs. Ralph H. Clark, Dr. Harry Hall, Mr. Russell Clark and their guests. In box number seven were: Mr. and Mrs. Harry L. Knappen, Mr. and Mrs. Murray Hawkins, Messrs. Ben Levine, Hugh Rennie, S. P. Weissman, A. J. Herman, Jess Levine, C. A. Holah, Jos. Vergesslich, Louis Ochs, Herman Goldman, Harry J. Carlock, Mr. M. R. Edwards and Ben Davis.



To the right is Hugh Rennie, branch manager at Buffalo. The photographer snapped him with Murray Hawkins, salesman

Exchange Managers!

LEND us your ear for a moment—and likewise the ears of the exchange correspondents who send squibs to FRANCHISE.

There are no doubt numerous and sundry problems and questions pertaining to the exchange, or concerning the relationship of exchange and exhibitor, that can stand the light of day in these columns.

We want to serve to our fullest possible extent, and will give space to any worthy stories or articles that have a message or a purpose.

Did you see what Manager Beacham said he would do if he were a theatre manager? That's the spirit!

Hop onto the old band wagon and let's have a ride.

It Isn't Done Often, but in "The Old Swimm' Hole" It Is



OUT IN GOD'S GREAT WILDERNESS WHERE PRIMAL PASSIONS RULE

Where Red Blooded Men Do and Dare—
Where Women Love and Wild Animals Prey—

The World's Foremost Author of the Great Northwest has Set
the Scenes of His Mightiest drama—

JAMES OLIVER CURWOOD'S

Own Personal Production of His Famous Romance

NOMADS OF THE NORTH

with Betty Blythe, LON CHANEY, LEWIS STONE, Melbourne McDowell



A FIRST NATIONAL
ATTRACTION



Nanette saw the violator creeping towards her, loering, crafty, powerful. At her call a door crashed in and the cabin thundered with the roar of fight as Neeva, the bear, and Brimstone, the dog, plunged to the aid of the girl—and the man went down beneath the ripping, rending, twisting, crunching fury of their jaws.



You
Will
See

THE GREAT FOREST FIRE—
THE STRUGGLE IN THE RAPIDS—
DEADLY COMBATS BETWEEN MEN AND ANIMALS—
POWERFUL DRAMATIC ACTION.

A picture the author says is better than "Back to God's Country" or "River's End."

Added Novelty Feature:

"THE BIG SHOW" featuring "SNOOKY" THE HUMANZEE
An Interesting Study of Animal Intelligence.
Topics of the Day. Shows at 1, 3, 5, 7, 9 P. M.

FRANKLIN 5 Days Starting TODAY



The Franklin Theatre rearranges cuts from the press sheet for this half-page ad. Best results are obtained by this method it has been found

Wheelbarrow Prices

(Continued from page 5)

common run of features—or will they rebel against an advance in admission prices?

No man or woman would expect to be able to go into a department store and buy a yard of silk at the price of a yard of calico.

Does the same man or woman expect to buy "silk at calico prices" at the box office of the motion picture theatre?

The question is one of the most important confronting the industry today. Upon the answer depends the producer's ability to continue to progress as he has been doing for the past twelve months, and the exhibitor's ability to continue showing attractions of a calibre which he can feel certain will meet the public's most fastidious demands.

If the theatregoer puts price before quality, the producer and exhibitor are faced with a dangerous problem.

But if quality is the first consideration of Mr. and Mrs. Public—as records are rapidly accumulating to prove—the exhibitor who fails to raise his prices fairly on the occasion of a worth-while production is cheating himself. Or—what is worse—he's cheating his patrons by asking them the same admission prices for the average picture as the big attraction commands.

The outstanding productions of 1920-21 have proved their power to please the public at advanced prices in every case where the exhibitor has had the enterprise and foresight to play them for what they are worth.

"Norma" Fox Trot Available for Theatres

The Interstate Music Company of Macon, Mo., and the Foster Music Company, and the McKinley Music Company of Chicago, Ill., are cooperating with the Norma Talmadge Film Company in securing widespread publicity for the Norma Fox Trot, dedicated to Norma Talmadge, and bearing her picture on the cover.

Through the New York home office of the Associated First National Pictures, Inc., copies of this song and full orchestrations for both orchestra and band have been sent to every theatre, playing Norma Talmadge pictures.

Paul Brese is making a record of "Norma" for the Columbia Phonograph Co. Window cards and one-sheets bearing Miss Talmadge's picture are being placed in music stores throughout the country, as well as in a number of theatre lobbies, and a novel publicity stunt was put over at the Chicago Winter Garden Cafe last week, when the management called up Marvin Jackson, who wrote the words of "Norma," and May Hill, who wrote the music, on the long distance Bell telephone, and had them listen in Macon, Mo., to the Louisiana Five Jazz Band playing "Norma" in the Chicago Winter Garden Cafe.

Praises "The Kid"

"The Kid," Charles Chaplin's six-reel feature comedy, and the second of Associated First National's "Big Five," has been pronounced a "truly exceptional picture" by the National Board of Review in a special report just made by the Committee on Critique of the Board.

Exhibitor Bases All On Sub-Franchise

Stephen Albu, manager of the Zellah Theatre, Detroit, sold his theatrical holdings in the automobile city last month.

"When I go into the exhibiting business again," said Mr. Albu, "my purchase and location will be governed entirely by whether I can obtain a First National franchise. If I can't get one I don't want a theatre."

Mr. Albu was one of the first Detroit exhibitors to join Associated First National and has always been one of its most active workers.

Barrett McCormick Increases Publicity Staff

S. Barrett McCormick, managing director of the New Ambassador Hotel Theatre in Los Angeles, has secured the addition of Emma Lindsay Squier to his publicity staff for the Gore Brothers-Sol Lesser playhouse.

It is Mr. McCormick's intention to confine Miss Squier's activities to general exploitation stories for the motion picture trade papers and fan magazines.

Big Five in Philadelphia

The new Stanley Theatre, 19th and Market streets, Philadelphia, presented "Passion" the week of February 7, duplicating the remarkable runs which the attraction has already had.

"The Kid" is booked there for the week of February 21.

The Stanley is a new house.

Something Was Left Out Of "The Old Swimmin' Hole"

Interest-Items for Your Newspaper

General Custer's Shadow on the Flicker Sheet

WHEN Marshall Neilan engaged the services of Dwight Crittenden to portray the part of General Custer in his spectacular picturization of "Bob Hampton of Placer" he did so for more reasons than because of the fact that Crittenden is a good actor.

Mr. Crittenden is the nephew of the late Captain J. J. Crittenden, a member of Custer's staff who lost his life fighting at the side of the General in the famous "Last Stand" against the Sioux. This battle is now being reproduced on the screen by Mr. Neilan and acts as the climax to his presentation of "Bob Hampton of Placer," a First National attraction.

As a result of his relationship to Captain Crittenden, the Neilan actor has made the research in the life of General Custer and the incidents leading up to his famous battle, together with the customs of the people of the American frontiers in those days, his life's hobby.

Thus in the production of this film, which has as its basis various historical facts, Mr. Neilan found in Dwight Crittenden a valuable asset to the success of the picture. His make-up for the part of General Custer has been photographed and submitted to various other authorities on the subject who have not only endorsed it as being correct, but have stated that the resemblance is remarkably striking. Others in the all-star cast of this special are James Kirkwood in the title role; Wesley Barry, Marjorie Daw, Pat O'Malley, Noah Beery, Tom Gallery, Priscilla Bonner and others.



The above cut is sent upon request for use with the story below. Order it as No. H. O. 3.

Biography of Anita Stewart

ANITA STEWART, a favorite of the silent drama, was born in Brooklyn, N. Y., in 1896. Her early education was secured in the public schools, and completed at Erasmus Hall High School. Her earliest venture in business was as an artist's model, posing for calender and advertising pictures.

At the age of fourteen she was attracted by the motion pictures to the Vitagraph studio, where she worked for some time as an extra. Following her remarkable showing in "The Wood Violet," she was selected to star in Vitagraph's first five reeler.

Miss Stewart has the unique distinction of having worked for but one film company until forming her own company to produce for Associated First National, which she did in 1918.

Her first picture with her own company was, "Virtuous Wives," followed by "A Midnight Romance," "Mary Regan," "Human Desire," "Her Kingdom of Dreams," "Mind-the-paint-Girl," "In Old Kentucky," "The Fighting Shepherdess," "The Yellow Typhoon," and "Harriet and The Piper."

"Sowing The Wind," a special feature production in which she starred, is scheduled for release April 25 as one of Associated First National's "Big Five" attractions. In the meantime Anita has completed another elaborate production adapted from Jane Murfin's story, "The Tornado." A new title will probably be given the latter vehicle of the popular star.

Miss Stewart is a thorough musician, and a deep reader of good literature. She is five feet, four inches in height, and weighs one hundred and twenty pounds. She is married to Rudolph W. Cameron, and lives with her husband in Los Angeles, Cal.

Declares Fifth Industry Has Helped all Business

THE changes that motion pictures have made in nearly every community are among the industrial wonders of the film industry, according to an official of Associated First National Pictures, Inc., whose organization is composed of owners of motion picture theatres in all parts of the country. "It takes no old man," he says, "to remember the time the business districts in towns and even cities went dead at 6 P. M. and dark after 9 or 10.

"But today—or rather tonight—the main street of any town is a white way, a product of motion pictures which has revolutionized night in towns as well as in the larger cities, just as it has broadened individual life and, generally speaking, made it more worth while.

"First the lights of the Little Gem Theatre burst upon the gloom of business districts after 6 P. M. and it was quickly shaded by the electric lights of The Bijou, a few doors up, while across the street The Elite opened for business with a glass canopy in front bordered with red, white and blue lights and, over all, an illuminated sign.

"Next came a gorgeous new candy and ice cream store and three or four competitors to cater to the night trade.

"No single influence has operated to cause so many changes in the business and social life of American communities as have motion pictures during the last ten years. And, in general, the changes have been for the better."

Figures Don't Lie, Says Expert on the Films

AN expert on the silent drama—self-styled and entirely satisfied that he couldn't be wrong—recently submitted to the home office of Associated First National Pictures, Inc., some statistics concerning pictures which he felt should have been sufficient to land him a job as director, with leggings, sport coat and everything.

Here's what he had written down:

36,185 motion picture villains have met death by falling over cliffs, etc., etc.

198,890 feet of film have been consumed in photographing the flight of custard pies.

45,534,765,666 feminine hands have been held by young men while love scenes were being flashed. These hands placed side by side would extend from Hollywood, Cal., to Fort Lee, N. J.

78,999,000,111 pieces of gum have been stuck on the bottom of seats in motion picture theatres during the past ten years.

45,672 movie heroes have won riches and fame.

99,203,405,607 words have been printed about the pictures, which is, approximately, one one-hundredth of one per cent of the number of words which have been spoken about the movies.

For Movie Editors

This page is designed for the use of the local movie editor. If you'll give it to him he'll appreciate it.

News of Productions

LOUIS B. MAYER has selected and is now casting his first John M. Stahl special production, which will be an adaptation of Perry N. Vekroff's original story, "Muffled Drums." The selection of the cast, which will be all-star is nearing completion under the guidance of Director Stahl. Barbara Castleton, engaged as leading lady, left New York for the Mayer studios in Los Angeles January 30. The scenario for "Muffled Drums" has been completed and actual work of shooting the picture will begin in a few days.

Edwin Carewe will direct Anita Stewart in her next Louis B. Mayer starring vehicle "The Invisible Fear," an original story by Hampton Del Ruth. This will be Mr. Carewe's second consecutive picture with Miss Stewart, the first being "The Tornado," a stirring drama by Jane Murfin, recently completed. "The Invisible Fear" was adapted for the screen by Madge Tyrone. Reports from the Clara Barton hospital in Los Angeles state Miss Tyrone is rapidly recovering from a severe injury sustained when an automobile in which she was riding skidded and turned turtle.

"The demand for big productions with elaborate sets is, I believe, the real hope held out for those who find themselves unemployed at this time," says Marshall Neilan, who has just produced "Bob Hampton of Placer" with 2,000 persons in the cast. "The quantity output of the past four years," continued Mr. Neilan, "will not again be reached until such time as there are enough theatres to handle such an output. Producers, I think, have learned a lesson and will no longer boast of the number of pictures they intend to release, but rather of the magnitude and quality of each film.

The question of copyright protection of English translations covering picture rights is involved in a motion before the supreme court in Brooklyn brought by John G. Underhill who claims the sole rights for English translations of the works of Jacinto Bonaventura, the Spanish novelist and playwright. He seeks to have producers of a picture version of "The Passion Flower," in which Norma Talmadge is starred, show cause why they should not be restrained on the ground of infringement. "The Passion Flower" is slated for early release through Associated First National. The defendants, Joseph M. Schenck and Richard G. Herndon, deny infringement, claiming that the picture rights were bought in Paris. Justice Kapper has reserved decision.

Charles Ray is proceeding joyfully with his screen interpretation of Hoyt's "The Midnight Bell," which, of all the plays that the writer of "Hole in The Ground," "A Bunch of Keys," and "A Texas Steer" ever wrote, is best adapted to display the qualities that have made Ray perhaps the best loved of all American actors in boyish roles. That Ray will bring the best of his art as actor, director and poet to this big creation is regarded as certain by all those who knew how eager he was to secure the Hoyt masterpiece.

A Sunday was spent in shooting the interior of the Baker Iron Works, Los Angeles. The foundry was used for the (first period) Scotch Steel Mill; the machine shop for the (modern period) English factory. Hundreds of iron workers were put at Sidney Franklin's disposal for the scenes necessary for his latest production, "Courage," to be released by Associated First National Pictures, Inc. The workmen heated tons of steel, poured it into moulds, allowed Franklin to use their electric cranes to shift the sun light arc lamps, etc., and had their cafeteria open for the day to feed the movie folk.

Bring Him Back

THAT "Dinty" is helping a lot of us pay the mortgage on the old farm is being indicated more and more as the days roll around.

Just as we were getting to tuck this issue to bed, in comes the following telegram and we cause the presses to hesitate until we can get it in type:

Thanks to First National, Marshall Neilan and Wesley Barry, I've got to bring 'Dinty' back at an early date. It would take a newspaper to hold the praise from every one. The half-hour discussion in a school room of 70 pupils was 'Dinty.' The boy is a wonder.

That telegram is from Wm. McIntire, of the Rose Theatre, Fayetteville, North Carolina.

And they know good pictures in that neck of the woods!

About Our Attractions

"BEST YET SEEN"

"Passion."—Conservative critics will agree that with the possible exception of one or two American masterpieces, this production is the highest example of screen art and screen drama ever seen in this city. Crowds overflowed the lobby to the pavement as far as Tenth Street (shown at Crandall's Metropolitan Theatre).—Washington Evening Star.

"GUESTS GIVEN TREAT"

"Passion."—The honored few who were invited to the private showing at the Broadway Theatre yesterday were given a treat indeed. It is an absorbingly interesting picture from start to finish. We don't wonder it packed the tremendous Capitol Theatre in New York.—Times Dispatch, Richmond, Va.

"SUPREME ACTING"

"The Devil's Garden."—Something close to supreme acting is done here by Lionel Barrymore and his beautiful wife, Doris Ranken. The action lives and has breath, because common things are stirred and swept by love, passion, violence and universal human elements.—Chicago News.

"ADDED TO HIS REPUTATION"

"The Jack-Knife Man."—King Vidor has added greatly to his enviable reputation in his offering on view this week at Tally's. The picture is also notable from a photographic standpoint.—Los Angeles Herald.

"PACKED THE THEATRE"

"What Women Love."—This is a tremendously interesting picture and the crowds packed the theatre most of Sunday. The picture is beautified by a score of other sea going nymphs besides the shapely Annette Kellerman.—Cincinnati Times Star.

"REAL TREATS FOR THE PUBLIC"

"Passion."—Some American exhibitors view with alarm the threatened influx of foreign films but if "Passion" is characteristic of what the continental producers are prepared to show then the motion picture devotees are in for some real treats. It is Art with a capital "A".—The Washington Herald.

Money In Fan Magazine

WE have just had a look at the completed specimen copy of Motion Picture Post, of which FRANCHISE carried an announcement in the preceding issue, and which gives the exhibitor a chance to own his own fan magazine and at the same time make money in addition to advertising his theatre and programs.

There can be no doubt that this fan magazine, given out or sold by the local theatres of Associated First National, will prove a good thing for each local exhibitor who uses it. Twenty pages of live "fan" material about favorite motion picture stars is enough to make the blood of any dyed-in-the-wool movie fan tingle and thrill. It strikes us that this magazine will be eagerly sought for by picture patrons, who should gladly pay five or ten cents for it if the exhibitor does not care to give it away.

As previously explained, the two center pages of Motion Picture Post are divided into advertising spaces, which can be sold to merchants of the individual cities and towns. They should return the exhibitor at least \$140 per issue. As the exhibitor pays only \$75 for his first 1,000 copies, and less for more, in proportion, he makes money any way he looks at it. In addition, he publicizes and popularizes his house and his attractions.

Specimen copies of Motion Picture Post are being mailed to Associated First National exhibitors, together with full details of how the proposition is handled. The magazine is published monthly by Motion Picture Post, Inc., of which William B. Curtis is president, and is offered exclusively to First National exhibitors. The contents are given over exclusively to First National stars.

Michigan Members Hold Meeting In Detroit

THE first annual meeting of the members of Associated First National Pictures of Michigan was held in Detroit at the Hotel Statler on Thursday, February 10. Secretary George W. Trendle presided over a large attendance. Several important matters were taken up, after which a general informal discussion of conditions and renewal of acquaintanceship by state exhibitors followed.

After blazing the trail of the exhibitor from the very start of the motion picture exhibiting business in Detroit, John E. Niebes, proprietor of the Dawn Theatre, one of Detroit's most popular neighborhood theatres, is taking his nose from the grindstone long enough to visit California. Mr. and Mrs. Niebes left the first week in February and will return in about two months.

Such marked success featured the national star popularity contests conducted by a score of daily papers in Michigan, in conjunction with First National and the Moving Picture World, that the Detroit exploitation department is now beginning to receive letters from weekly papers in Michigan asking if it would be possible for them to carry on contests.

A. L. Picker, First National member at Ironwood, and R. H. Zerbelt, manager of the Delft Theatre at Marquette, both prospering upper Michigan cities, left their theatres last month long enough for flying trips to Chicago, Detroit and New York.

Among Detroit and Michigan exhibitors who made application for membership in First National during January were: T. D. Williams, Ferndale, Detroit; Thomas Lancaster, Grand Delray; Dennis Vanes, Tibbits Opera House, Coldwater; William Arthur, Garden, Marshall; John Cairns, Brooklyn, Detroit; John Benske, Imperial, Detroit; Hugh Cicotte, Fleur De Lys, River Rouge; Vernon Locoy, Temple Theatre, Howell; Dunham and Stuch, Allegan.

Music Cue

"MAN-WOMAN-MARRIAGE"

Woman Theme	"Romance"	Rubinstein
Love Theme	"Premier Amour"	Benoist
Faith Theme	"Elegie"	Lubomirsky

Min.	(T)itle or (D)escription	Selection
2½	At screening.....	Romance—Rubinstein
1½	T The story	To a Wild Rose
1¾	T Girlhood friends	Serenade
2½	D Victoria enters house.....	The May Night
2½	T Moonbeams.....	Pensee Lyrique (First part only "PP")
2½	T Lured by the witchery.....	Midsummer Night's Dream
1½	T Throughout all the past.....	LOVE THEME
1½	D Cave man leaves tree.....	Dance of Demons
1¾	D Girl shoots arrow.....	LOVE THEME
1	D Auto appears	Intermezzo
2	T Love laughs	Butterfly
1½	T The impulse	LOVE THEME
1½	D Garden—Victoria and Schuyler.....	March, Mignonne
2¼	T I was just thinking.....	Romanza
1½	D Victoria enters door.....	Mysterioso Furioso
1½	T Old castle.....	Valse—Herbert
1¼	D Cavalier appears	LOVE THEME
1½	T As a lamb to the slaughter.....	Jeanette
1½	D Cavalier appears	Agitato No. 3
1	D Fade back—Mother and Victoria.....	Mother—Bromberg
2¼	D David picks up telephone.....	Mysterioso Furioso
2	T Man and wife.....	LOVE THEME
1½	T The holiest hour.....	("PP") Rock-a-Bye Baby
5	T The matriachial period.....	Festival March
1	D Dance starts	Dance of the Archers
1¾	T Having chosen wisely.....	WOMAN THEME
3	T The first trying years.....	You'll Dream and I'll Dream
1½	T Love	LOVE THEME
1¼	D Baby close up.....	("PP") Slumber Boat
1¾	T Time marks off.....	By Moonlight
2¼	T Life's fairy story.....	Valse Poupee
1½	D Victoria kneels at David's side.....	LOVE THEME
2¼	D David rises from chair.....	FAITH THEME
1½	T What we desire.....	Pomposo
1¾	D David returns home.....	Intermezzo
1	T The symbol of every religion.....	FAITH THEME
1¾	T And once more a man.....	All Fresco (Lightly "P")
1½	T Bobo	Air de Ballet
1	D Dancing starts	("PP") Whispering
¾	D Bobo and David leave room.....	("PP") Aphrodite Valse
1½	D Man walks away with Bobo.....	Sand Man
2¼	T Believing like other women.....	Mignonette
2½	T Night scene in garden.....	Naila
1	D Guests run toward dancers.....	Sunny Weather Friends
1¼	D Schuyler kisses Victoria.....	The Storm
2¼	T Midnight and the writing on the wall.....	Bachanall
1¼	D Girl starts to weep.....	("PP") Whose Baby Are You?
3	T Stop, remember your duty.....	Silence of Night
1	T Again the tempestuous past.....	Mysterioso Furioso
1¼	T A sleeping potion.....	("PP") Mysterioso Infernale
1½	T Dawn	War March "Athalia"
3¾	D Horsemen ride forward.....	Ride Valkyries
1	D Flash back—Modern.....	("PP") Un Parlo d'Amour
1½	T The great woman heart.....	WOMAN THEME
2½	T While David sinks.....	March Mignonne
1½	T A delegation	Coquette
3	D Victoria's office—Children enter.....	Lullaby
1¾	T The election	Election Airs
1½	T With the triumph.....	A Fanciful Vision
3½	D Victoria enters David's office.....	Elegie
1½	T In the great solitude.....	FAITH THEME
4	T Again, Little Christian slave.....	Orgie of the Spirits
1¼	T Dost thou love?.....	FAITH THEME
1½	D King Constantine sleeping.....	("PP") Grail March
1½	T The edict	March Solonello
1½	D Flash back—Victoria and children.....	Scene d'Amour
2	D Iris in red	LOVE THEME

Window Frame

STRAND THEATRE NOW PLAYING



Louis B. Mayer

"The Woman in his House"

By Ivan Reis
A Triumph of Mother Love
It over the flood gates of your tears and dries them with joy and laughter

A First National Attraction



How the window frame looks, as described on page 19 of the January 15 issue of FRANCHISE.
Your local exchange supplies them.
Frames sell for \$2 each and cards for 25 cents.

What IS THAT SURPRISE in "The Old Swimmin' Hole"?

Surprised to Get His Money Back!

A. H. FAXSON, PRES.-MGR.

F. H. SMITH, SECY.-TREAS.

LEE NEEL, VICE-PRES.

VALDOSTA AMUSEMENT COMPANY, INC.

OWNERS

THE RIALTO, REX AND STRAND THEATRES

High Class Photoplays and Road Attractions

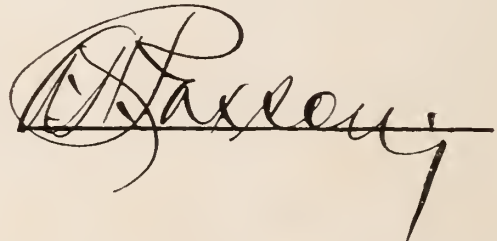
Valdosta, Ga., Jan. 22d, 1921

Mr. C. R. Beacham, Mgr.,
Associated First National Pictures,
Atlanta, Ga.

Dear Mr. Beacham;- I am in receipt of your favor of the 17th, enclosing check for \$140.00 difference due me. Please accept thanks for this cash refund, and I want to tell you that this is the squarest deal I ever had handed me by any exchange; however, I never yet heard of First National handing anyone anyother kind of treatment but the best.

I have always considered my Franchise a valuable asset, and now this little incident of fair play causes it's value to increase one hundred per cent in my estimation. Again thanking you for the check and with best possible wishes for yourself and First National, I am,

Yours very truly,



That's another reason why

There'll Be a Franchise Everywhere!



THE ASSOCIATED FIRST NATIONAL FRANCHISE



Real Accessories!

If it is true the strength of an organization is measured partly by its accessories, Associated First National is fast leaving the field behind. Page 16 of this issue is a partial demonstration of what we mean—and there are several others on other pages. The press sheets, we note, are likewise able to speak for themselves.

More records smashed! Yes, page 3 carries some of the good news. The Big Five looks like the biggest five ever slipped over the counter to a waiting world.

On page 18 you'll find an index of exploitation stories which have been carried in our columns. Service!

Times ARE Good

"It Ranks With the Few Great Pictures of the Film World"

—Washington Post

*It broke records in Washington
It broke records in Minneapolis
It broke records in Saint Paul*

This is what this picture did on pre-release runs, and we sincerely believe that it has all the elements in it to break records in every theatre. We believe we are not putting it too strong when we say it is one of the best audience pictures screened. Play it strong. It'll make money for you!

What the Critics Say:

IN CLASS BY ITSELF

"Film enthusiasts searching for something new in drama with a powerful appeal will find it in this picture. The scenes of tenderness and beauty are finely dealt with. Unquestionably in a class by itself and one of the best features of the winter. The dramatic strength and beauty is masterly."—*Minneapolis Daily News*.

WORTH SEEING TWICE

"No more sweeping or powerful exemplification of the divine force of mother love has ever been penned—and certainly never screened. Developed with consummate skill and directed with rare and touching emotions. It is worth seeing twice. It reg-

isters as more convincing and moving from the power of its treatment than 'The Miracle Man.' The production can readily be ranked with the few great productions of the film world."—*Washington Post*.

A GREAT PICTURE

"Well produced—interesting scenes—realistic storm—a talented child—go to make a great picture."—*Minneapolis Journal*.

SWEEPING—POWERFUL

"A sweeping and powerful exemplification of the divine force of mother love."—*Minneapolis Journal*.

*Louis B. Mayer's
Big Super Special*

"The WOMAN IN HIS HOUSE"

Directed by John M. Stahl



Written by Irene Reels. Photographed by Pliny Goodfriend. Art director, Earl Sibley. Produced with all the artistry of Mayer-made pictures.

A First National Attraction



Another reason why

There'll be a Franchise everywhere

Big Five Duo Smashes Through Country

"Passion" and Chaplin Comedy-drama Sweep
All Before Them and Set Pace for Industry

THE Pola Negri story of Du Barry, "Passion," and the Charles Chaplin laugh-getter, "The Kid," the only two of the Big Five attractions to be released thus far, are setting a new pace for the motion picture industry in the way of attendance records and box office receipts. Reports coming into New York from every section of the country inform First National that these quality attractions are cleaning up with a biff and a bang in old theatres, new theatres, little theatres and big theatres.

The achievements of these two "bigger" pictures are injecting an enthusiasm into the ranks of exhibitors that has not been equalled in years. In a moment of ecstasy, Harry Crandall of Washington wired that "First National is the making of our theatres, and I would not be without a franchise for any amount of money."

GOOD IN ANY TOWN

"PASSION," the reports show, is beginning to answer the question of some critics as to whether it would go in the smaller cities and towns. Two instances are cited in Harrisburg, Pa., and Cumberland, Md., where the attraction repeated its New York and Brooklyn runs, not alone registering success for the box office but sending the patrons away with words of praise. In Cumberland, which has a population of 31,000, "Passion" played in Crandall's theatre with a seating capacity of 1600, and which has always been considered too big for the town. Prices were from 55 cents to \$1.10, over 100 per cent advance, and the three-day engagement brought in \$3,526.65. This indicates that nearly everyone able to get to the theatre went to see "Passion," and then urged his neighbor to go.

Wilmer & Vincent supervised the debut of "Passion" in Harrisburg. For the purpose of making the showing impressive, it was booked into the Orpheum which plays usually road attractions. Business increased steadily on each day of the week's run, on a scale of prices from 50 cents to one dollar. Such were the results that it will be given another week's run in either the Victoria or Colonial Theatres, the two houses controlled by Wilmer & Vincent in Harrisburg devoted exclusively to photoplays.

BIG IN SOUTHWEST

In Oklahoma City, Oklahoma, the various reports on "Passion" indicate that the picture is going to be as much of a sensation in the middle west and southwest as it has been in the east. In this city, "Passion" opened at the new Orpheum, which seats 2000 people. On the first day the local newspapers estimated that more than 7000 people attended the four performances and that all who wanted to see the picture would not be able to during the three day engagement. The Orpheum sold all seats at 50 cents each, which indicates that for a house seating 2000, the management should be entirely satisfied with the receipts of the run. Another of the Oklahoma City papers, in a story concerning the opening, declared there were many in the audience who would probably

Some Advertising

ON pages 10 and 11 of this issue several ads which have proven valuable in newspapers in connection with runs of "The Kid" and "Passion" are reproduced.

They are not merely suggestions for ads, but are real business-getting ads already used, from samples prepared by experts on the Seventh Floor at 6 West Forty-eighth Street and incorporated in the press sheets of the individual attractions.

We feel positive these will prove of service to exhibitors in any section who play "Passion" and "The Kid."

If we can do any more for you from this end—we are yours to command.

try to get in to see the picture again before the run ended.

"Passion" started on its first run in Cincinnati on February 6 and Kansas City a week later, and in both cities duplicated its capacity house records wherever it has been shown. Frank L. Newman, Manager of the Newman Theatre in Kansas City, wired the following report on the opening day: "Despite the beautiful spring weather to tempt everyone to stay out of doors and other unfavorable conditions, 'Passion' broke all records at the Newman today. Congratulations on this wonder picture. Comments of public most complimentary." Cincinnati reports said: "Passion" at the Walnut Theatre is holding business up to capacity at every performance and it will be a record breaking week. The second week here will start Sunday."

A special showing of "Passion" for exhibitors of the Buffalo Exchange was held at Shea's Hippodrome in that city recently by E. J. Hayes, of the Buffalo Exchange. As a result of this private showing, there is a great demand for early play dates on "Passion."

STRONG FOR "THE KID"

Concerning "The Kid" it is very probable that

never will another comedy-drama be made to approach the box office receipts that have been and will be marked up for this attraction. In Chicago, the Chaplin picture opened at the Randolph Theatre to the biggest business of any day in the history of that house. The receipts were \$700 over the highest previous records for one day and the striking part of it was that although Sunday had been the best day in the week for the Randolph, every day of the week ran as much or more up to Saturday, January 22, when the receipts jumped to \$1300 over the aforementioned record. This house seats only 800 people and uses nothing but big productions. It was estimated at that time that "The Kid" would run at the Randolph for at least five weeks. The net receipts on the first week were \$17,846.91, over \$7000 more than the house ever took in. This was just 32 per cent more than any other picture had ever grossed for a week's run at the Randolph.

MORE SHOWS, MORE MONEY

In Washington, "The Kid" made Harry Crandall so happy that he sent the following telegram:

"Charlie Chaplin in 'The Kid' has so far exceeded any former record for attendance at the Metropolitan Theatre that I would hate to draw comparisons. If we had been charging the same prices we charged for 'Passion' we would have exceeded 'Passion's' receipts by nearly three thousand dollars. The reason we were able to increase our attendance to such a great extent was the fact that we ran the show one hour and fifteen minutes, cutting out subsidiary features which usually run the time of the show to two hours. So far today (Monday, February 14, 6 P. M.) we have exceeded all former Monday records, with the best part of the night remaining. I look for Chaplin in 'The Kid' to set a record for attendance at the Metropolitan which that house will never be able to again reach in its existence. Incidentally, we used 'The Kid' day and date at our Knickerbocker Theatre, which is larger than the Metropolitan, and more than doubled any former attendance record at this house. Beyond a shadow of a doubt First National is the making of our theatres, and I would not be without a franchise for any amount of money."

At the time this story is written, the Chaplin picture is nearing the close of its second week at the Strand in New York, with no let-up in attendance. The house is opening at 10:30 in the morning and is giving an extra show at 11 o'clock at night, thus being able to get in two extra shows on the day. *Wid's Daily*, during the first week, commented as follows: "They are not only smashing all previous records at the Strand, with Charlie Chaplin in 'The Kid,' but manager Joe Plunkett hopes with the aid of the police and Fire Department to hold the mob in check and prevent the smashing of everything that is movable and stationary. Plunkett said yesterday that in all his twenty years' experience in the theatre business, he had never seen anything like it."

(Continued on page 18)

Cleveland Uses Good Judgment In Star Contest

The National Star Popularity Contest was handled in Cleveland in cooperation with the Cleveland Plain Dealer.

The paper put on an advertising campaign tied up with the contest, selling sufficient space to provide a double-page spread in the motion picture section. The spread carried a half-page advertisement on which the Cleveland First National Exchange and four theatres, the Metropolitan, Knickerbocker, Strand and Orpheum, divided. This space occupied the center of the spread, half on each page. This was surrounded by fourteen merchant ads, each having the photograph of a First National star in the copy, the name of the star in each case being omitted.

The Plain Dealer held a contest in connection with the merchant advertising, by the terms of which the people who guessed the correct names of the stars and brought the advertisement in to the store of the merchant advertising, together with a fifty-word story explaining the star's popularity, received passes to one of the theatres named.

The merchants reported a very satisfactory response to this arrangement. The theatres named furnished the passes.

The story of the contest appeared at the top of the spread, together with news of the stars and players, and a ballot. The contest ran for one week, with a story each day and a ballot on the motion picture page. The final count of ballots showed Norma Talmadge winner, having received 3016 votes, and Charles Ray first among the men with 1411 votes.

Elaine Hammerstein received 1227 votes and got second among the female stars. Mary Pickford received 1134, Constance Talmadge 1130 and Katherine MacDonald 958. They stood third, fourth and fifth, respectively.

Several days after the close of the contest, the Plain Dealer received a letter from Los Angeles accompanied by a ballot clipped from the paper indicating the widespread interest taken in the contest.

In addition to the double spread story which appeared at the opening of the contest there was sufficient news interest to justify a lead story when the contest was about half over and another lead announcing the final totals, besides the daily stories.

The layout appealed to Joe Trunk, manager of the Dome Theatre, Youngstown, who promptly arranged with the Youngstown Telegram to carry a center spread on the same order as the one in the Plain Dealer.

Many letters were received from voters accompanying their votes.

Star Contest Results

In its issue of February 19, *Moving Picture World* carries the following results thus far reported in the National Star Popularity Contest being conducted by that publication and exhibitors of Associated First National, in conjunction with local newspapers: Norma Talmadge, 32,969; Constance Talmadge, 14,159; Mary Pickford, 13,859; Anita Stewart, 7,418; Katherine MacDonald, 6,588.

It will be noted that First National stars, thus far in the contest, are holding first, second, fourth and fifth places.

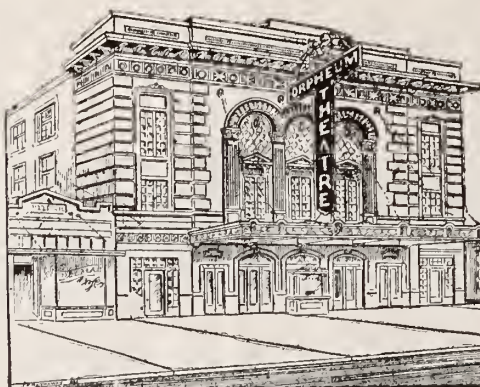
On the male side, Charles Ray is reported second, with 21,203 votes.

Among the most recent cities to report in which Norma Talmadge came out in the lead, are St. Paul, Minn.; Louisville, Ky.; Bridgeport, Conn.; Walsenburg, Colo. and Leechburg, Pa.

New Ambassador Opens

The new Ambassador in Los Angeles, seating 550 people, opened with "Passion" and scored a success for Gore Brothers and Sol Lesser and S. Barret McCormick, managing director. More detailed information of the opening is published in other columns of this issue of *FRANCHISE*.

Oklahoma Theatre



The new Orpheum in Oklahoma City, Okla., seating 2200 people

New Orpheum In Oklahoma City First National House

Associated First National attractions have a new home in Oklahoma City, Okla.

The Orpheum, seating 2200 people, has been opened to the public, and is declared by those who have seen it to be one of the finest motion picture theatres in the country. It represents an investment of \$500,000, one-fifth of which is in furnishings.

John Sinopoulo, long prominent in Oklahoma City as a showman, is one of the principal owners of the Orpheum. His brother, Pete, is manager of the house.

"Passion" is one of the attractions which First National put into the Orpheum. On the opening day, February 3, seven thousand people paid admission at four shows, according to the local newspapers. One paper estimated that, judging by remarks made by patrons, many people would attend two and three times during the engagement, and that then all who wished to see the attraction would not be able to get in.

Exhibitors Pool Interests

Three well known exhibitors, J. E. Scoville, Howard Reiff and P. E. Essick have pooled their interests in Cleveland, Ohio.

Eight years ago, Reiff began his career in the picture business, with the Ridge Theatre, and later acquired the Stork. Scoville and Essick started shortly after Reiff with the Sunbeam. Reiff and Essick have been joint owners in the Jennings, with the Rialto held by Essick and Reiff. Scoville owns the Gordon Square.

At the consolidation, the Madison Theatre passed into the hands of the three magnates.

All of the above theatres will now be jointly controlled by the trio. The Madison has been altered and enlarged since the change in ownership.

A new house is under consideration at Giel and Detroit Avenues, Lakewood, one of the exclusive residential districts of Cleveland, which is to have a seating capacity of 2500.

The Rialto has the First National first-run franchise for the West Side, with the others holding sub-franchises.

Fan Magazine Mailed

It has been announced that sample copies of Motion Picture Post, news of which has been carried in previous issues of *FRANCHISE*, have been mailed, with advertising forms, contracts, data, etc., to all exhibitors of Associated First National Pictures. Exhibitors who failed to receive them are asked to write P. E. Cudlipp, general manager of Motion Picture Post, 251 West Nineteenth Street, New York.

California Organization Reaches Eighty Percent Mark

The news that more than eighty percent. of the sub-franchises for Southern California and Arizona have been allotted was officially conveyed to the assembled sub-franchise holders at their February meeting by Sol Lesser, franchise holder for that territory of Associated First National Pictures, Inc.

The meeting opened with a luncheon at which Mr. Lesser presided. In turn he introduced Albert A. Kaufman, producer of Allen Holubar's "Man-Woman-Marriage;" Louis B. Mayer, producer of the Anita Stewart and John M. Stahl productions; Pete Smith, Marshall Neilan's representative; and B. P. Fineman, vice-president of the Katherine MacDonald Pictures Corporation.

At a special business meeting the following officers for the newly formed Associated First National Pictures, Inc., of Southern California were elected: Michael Gore, Los Angeles, President; Sol Lesser, Los Angeles, Vice-President; David Bershon, Los Angeles, Secretary; Walter Jensen, Pasadena, Treasurer.

Directors: J. E. Richards, Strand Theatre, Phoenix, Ariz.; J. G. Knapp, Strand and Temple Theatres, San Bernardino, Cal.; Walter F. Jensen, Jensen Theatre, Pasadena, Cal.; John Young, Hollywood Theatres, Inc., Pasadena, Cal.; Sol L. Lesser, West Coast Theatres Co., Los Angeles, Cal.; M. Gore, Kinema Theatre, Los Angeles, Cal.

Advisory Board: M. Barnes, Barnes Theatre, Fillmore, Cal.; A. E. Johnson, Coliseum Theatre, Santa Barbara, Cal.; J. F. Bezdecke, Capitol Theatre, Calexico, Cal.; J. L. Lazarus, Royal Theatre, Los Angeles, Cal.; J. S. Lustig, Starland Theatre, Los Angeles, Cal.; J. Mathe, Alvarado Theatre, Los Angeles, Cal.; Glenn Harper, Palace Theatre, Los Angeles, Cal.

New Minneapolis House

The largest motion picture theatre west of Chicago was opened to the general public Saturday, February 5th, with the formal dedication exercises at the new State Theatre, Minneapolis, the latest link in the chain of more than forty temples of silent drama under the control of Finkelstein and Ruben, northwest franchise holders for Associated First National Pictures, Inc.

The State, which is a companion house for the new Capitol—opened in St. Paul last September—took nearly two years to complete and was constructed at a cost of approximately \$1,000,000. It has a seating capacity of more than 2700 and the second largest stage in the Northwest.

It is under the direction of the Twin City Amusement Trust Estate, controlled by I. H. Ruben of Minneapolis and M. L. Finkelstein and William Hamm, St. Paul.

C. Harry Preston, formerly resident manager at the Capitol, St. Paul, is resident manager for the State. H. Palmquist is assistant manager. L. V. Calvert is production manager for the State and Capitol.

Arthur Depew, formerly organist at the Capitol Theatre, New York, is organist for the State.

Acquire Three Houses

Jones, Linick & Schaefer have acquired three more motion picture theatres in the loop district of Chicago. These three are the Rose, Alcazar and Boston.

The largest part of the Associated First National program was being used in these theatres, first run in Chicago, and one of the first moves of the new owners after the closing of the deal was the purchase of sub-franchises for a second run service, to become effective as soon as the several new loop theatres are open and using the first run.

The Jones, Linick & Schaefer theatres in the downtown district alone now number nine in all, seven motion picture houses and two vaudeville houses, and four of them hold Associated First National sub-franchises.

Personal Patter and Some Other Points

In California



THE new Ambassador Theatre in Los Angeles is now a reality. Congratulations are due Sol Lesser for his part in the venture, along with Gore Brothers. Things artistic are not always a success financially, or commercially. But the Ambassador combines both art and business. It is already "over the top" and coming along nicely.

As an opener the Ambassador used "Passion." You can read about it on page 9 of this issue. "The Woman in His House" and "The Kid" were to follow.

Eugene Ochs assists S. Barret McCormick as house manager; Bernard Maurath, reception secretary; Richard Marshall, treasurer; Cleo Wroden, assistant treasurer; Richard Spier, publicity; John Jarmuth, press representative; Mayte D. Cannon, secretary to managing director; Max Weil, musical director; Frank J. Zimmerer, art director; Fred L. Bradley, technical director; Sid S. Hepburn, illumination director; Art Smith, projection director, and Howard Edgar and Wallace G. Crowley, projectionists. Five girls serve as ushers. The orchestra is fourteen pieces. The house seats 550 people, at prices from 75 cents to \$1.50, plus the war tax.

August Ilg Builds New One

THE Cleveland territory boasts of many progressive exhibitors, who do their bit to provide their patrons with the best in entertainment.

Among this number, August Ilg, owner of the Wonderland Theatre, Lorain, Ohio, and a First National sub-franchise holder, stands high.

Mr. Ilg announces the practical completion of arrangements for the erection of a 1400-seat house in Lorain, to cost \$200,000. The house will be located on Broadway, and will occupy a site with 90 feet frontage by 188 feet depth. A banking house will use 60 feet of the frontage and 45 feet of the depth.

One of the features of the house will be a \$25,000 pipe organ.

Mr. Ilg is authority for the statement that the house will be provided with the very latest conveniences for the comfort of the patrons.

August Ilg is one of the pioneer exhibitors of Lorain having been connected with two other theatres before taking over the Wonderland, in which he has been highly successful.

The new house is expected to be ready for the fall season and as yet has not been named.

FRANCHISE

Invites suggestions and advice, as well as criticisms, from all who read it.

We are trying our darndest to make it a genuine aid to the exhibitor. We did him a big favor by launching FRANCHISE without a trace of publicity in its columns—and we're going to stick close to that policy.

Published semi-monthly by Associated First National Pictures, Inc., 6 and 8 West 48th Street, New York.

LEE S. FERGUSON.....Editor

Educating the Public In Quality Prices

IT is our belief that the motion picture public can be educated and convinced in the matter of quality admissions for big pictures.

It has never been done, and the exhibitor in a location where his patrons object to higher admissions for quality attractions may say that it can't be done.

True, it can't be done in a day, and it can't be done at all if the exhibitor thinks it useless to even try. To merely ask the public if it will pay more for bigger pictures does not settle the question. The public will naturally answer "No." It wants to be shown—convinced.

Fortunately, there are sections of the country where motion picture patrons shop in a business-like way for attractions. They realize the better and bigger pictures are just like the better grade of merchandise in the shops. They wouldn't ask for silk at calico prices. Long ago they were educated to the fact that "there's a difference." And so it is with pictures. When a bigger attraction comes to their town, the manager of the theatre advertises it as such and states the advance in price. There is no misunderstanding, no bickering, no complaints. They KNOW.

But in some localities the public has said: "We do not want to pay more." They have not objected to the bigger pictures—only the price. The truth has not been explained to them. The advantages of a thorough campaign, throwing light upon bigger pictures and why they are worth more, are apparent. A newspaper or program campaign, setting forth the difference in cost of production between pictures and bigger pictures, explaining the difference in quality and time consumed in making, etc., should help.

The public has a way of showing indifference until it has been shown or convinced. The Liberty Loan Drive would have "flivvered" without a campaign, or propaganda.

Always Active



THE smile wreathing the countenance of E. Metzger, manager of the Strand Theatre, Creston, Ia., is probably there through the great fun and full houses he had in presenting an attraction that called upon him to display talent as a magician.

Creston, Ia., is far from Broadway—and that may also have something to do with the smile. For in playing "Unseen Forces" Manager Metzger tried an exploitation stunt that was an improvement upon any of its kind yet seen in Manhattan or the Bronx.

He suspended a magic talking box in the lobby—but why tell you about it here when you can read it in the exploitation department of this issue? And we surely hope you won't miss it, as there are ideas in it which can be used for several First National attractions.

In the meantime, we extend the palm herewith to Manager Metzger as a progressive exhibitor, a promising inventor and a talented magician.

Echoes of the Big Five

Lieut. Jim P. Anderson, of Washington, D. C., wired as follows: "Washington theatres open Sunday 3 o'clock. February 13 at 1:30 crowds were lined in both directions from Metropolitan for over half a block, awaiting opening of 'The Kid.' Day's business broke all previous records for attendance. Picture received more applause than anything yet shown."

"Despite the beautiful spring weather to keep everyone out doors and other unfavorable conditions, 'Passion' broke all records at the Newman Theatre today (February 14th). Congratulations on this wonder picture. Comments of public most complimentary."—Frank L. Newman, Kansas City, Mo.

"Today we opened with 'The Kid' and broke all house records by over 23 per cent. This in spite of the following competition: Opening of 'Earthbound'; Mary Pickford in 'The Lovelight' and 'Way Down East.' Chaplin picture goes over with a bang and people who have seen it think it the best ever."—Ralph Lieber, Circle Theatre, Indianapolis, Ind.

"Referring further to 'Passion' at the Walnut Theatre, Cincinnati, beg to advise that business is holding up and this is going to be a record-breaking week. It is playing capacity at all times and the picture will start its second week Sunday, February 13th."—R. H. Haines, Cincinnati.

Gohlman Solves the Newspaper Secrets

TO begin with, Leon S. Gohlman, manager of the Rex Theatre, Dallas, Texas, is an exhibitor who realizes that the banking opportunities connected with his profession depend upon a great deal more than mere exhibiting.

When Manager Gohlman, in pursuit of happiness and full-house audiences, discovered that his notices and press material were not "getting across" in the papers, he didn't let it go at that. He started out to uncover JUST HOW he could get his stuff into the newspaper columns and still keep the goodwill and friendship, not to mention cooperation, of the newspapermen.

One of the most important things learned by Manager Gohlman is best described in the following statement: "I have learned to get up my press notices in the same form that the reporters adopt when turning in their stories."

Many exhibitors do not take the trouble to do that, but a big difference would no doubt be noticeable if they did.

Continuing, Manager Gohlman said: "I leave a big margin at the top of my sheet and on both sides, double space the material, and take care to spell the words correctly. Also, instead of copying a five hundred word story from a press sheet, I condense it into three hundred words, using only the meaty portions, and will have fifty percent more opportunity of landing it."

"Any exhibitor can of course, land press notices. But the great difficulty comes in landing them the way you want them. A disinterested editor is not as well equipped to write about your forthcoming attractions as you are; and consequently cannot be expected to put out as complete and satisfactory a notice.

Dallas Exhibitor Fathoms Serious Problem For His Box Office

"But he can assure himself that the notice is in pure newspaper style, and does not violate all of the laws of journalism. If you can put your notices in a straightforward newspaper style they will land without charge. But you must put yourself in the place of the man on the editorial desk in order to get his viewpoint. Write the story from his angle. Don't make all sorts of wild predictions and laudations about the picture; his paper can't go on record as making that sort of statement.

"Give a pure outline of what your picture is, without stating that is is 'the greatest ever produced,' and you will make a hit with the editors.

"Another method I have found to be valuable along this line is to develop a feeling of cooperation with the newspapermen. Don't be stingy with your passes to the men who can land your press notices for you. Give them the courtesies of your house and evince a friendly feeling toward them. For instance during our showing of 'Go and Get It,' the Marshall Neilan feature distributed by Associated First National Pictures, I gave out passes to practically every newspaperman in the city who wished to attend the performance.

"One of our evening performances was more like a newspaper party than anything else, because of the picture's natural attraction for the profession. We learned this when we saw

the picture at a private showing; and planned our free list accordingly. But we did not lose money on it. We landed nearly fifty percent more press notices space for "GO AND GET IT," than for any production we had shown in months—besides a front page story in every paper detailing the 'free show to journalists'.

"Any daily publication is careful that nothing ungrammatical or illiterate creeps in the forms. All editors are naturally wary of press notices. They are suspicious of them almost to a fault; they have learned to be. All of which makes it imperative that the exhibitor put a great deal of concentrated study on the writing of his press notices, so that there is nothing in them that the editors can cull or blue pencil.

"Put yourself in the place of the man on the editorial desk if you would land your press notices," said Mr. Gohlman.

"My experience has shown me that the exhibitor must take as much pains with his press notices as he does with his display writing. There is just as much publicity value to be reaped from one as the other.

"Don't send your press notices in on crumpled paper. Write them out carefully, double spacing the lines, avoiding scratched out words and sentences, and above all putting them in good newspaper style.

"A careful study of press notices, their style and make up, will enable the average exhibitor to grasp the form in which they should be written. A little spirit of cooperation and friendliness toward the newspaper men will make them forget about the blue pencil; and by taking your notices to the editors in person you will gain extra attention that the average notice doesn't get."

An Exhibitor's Resolutions for 1921

HAL OPPERMAN, of the Crescent Theatre, Pontiac, Illinois, is one exhibitor who has outlined for himself a definite policy for 1921, in which he intends to increase the patronage of his house greatly over the past year. Even though he has an assured patronage, he believes in keeping at it everlastingly with perseverance, determination and courage, and has set for himself a mark which many other exhibitors could well try to attain.

Exhibitor Opperman is a sub-franchise holder of Associated First National Pictures, and on this fact he has laid a foundation for his 1921 business. He insists that he has so imbued his public with the belief that Associated First National Pictures are distinctly worth while, that merely running the A. F. N. trademark in his daily advertising brings him increased patronage.

Concerning his resolutions for 1921, Mr. Opperman said: "It is our intention to make the Crescent the 'happy theatre' where the public will get the utmost in motion pictures and in comforts—the girl in the box office who hands tickets and change to a customer with a smile and a 'thank you' is a distinct asset—the ushers who are courteous and who endeavor to discover just what portion of the theatre the patron wishes to occupy and remembers to show constant patrons to their 'pet' seats on the following evening are also a distinct asset. A theatre, absolutely clean, presenting a cheerful appearance with soft shaded lights and an artistic color scheme carried out in the interior decorations—a lobby, constructed along simple dignified

Hal Opperman Gives Some Pointers On Keeping Ahead

lines, with a lobby display that is artistic and gives an air of quiet restraint in the arrangement of its stills rather than a circus arrangement of 24 sheets luridly pasted up are also distinct assets and should be considered as the screen's frame. An exhibitor absolutely cannot get the results unless the frame is as attractive as the picture. But more than all this, the public likes to see the manager in the lobby, and if the manager will take the time and effort necessary to learn the names of his 'repeats' so that he can greet them, he will find this is an investment that pays large dividends in the increased friendliness of patrons, who return the next night and bring their friends, just because it appears that the manager is considering THEIR COMFORT. It makes business steady. The psychology of this trait of the public is hard to work out—but it is there. The small town Hiram and the big town Ferdie get a glow around the cockles of their heart when the manager of the theatre shows that he considers them of sufficient importance to remember their names—and they unconsciously become repeats in pampering their ego.

"Even though I have an assured patronage, I am going to increase it next year. There is one essential necessary—and that is—everlastingly keeping at it with perseverance, determination and courage.

"This past year I ran 5055 inches of advertising in one newspaper in town, in addition

to which I advertised the week's program in the papers published in the small towns about Pontiac, and I find that this advertising netted me a steady flow of patrons. I will book some of the larger features for longer runs, as I find that I can play a top-notch picture to capacity houses four and five nights. Advertising inches this coming year will probably be increased quite materially, the more I spend the larger returns it yields and I probably will follow a plan I am working out of buying a certain space in the newspaper wherein I can run propaganda stuff about certain films and stars I want to bring before the public. This I will prepare from press clippings and trade journals and I believe that enough heart interest "stuff" can be injected into it to make it a distinctly worth while feature in the year's advertising campaign. I WILL NOT make any material increase in admission rates. Times are too perilous and the public temperament too uncertain to risk an advance in rates of admission. Admittance varies from 15 cents to 50 cents per adult, plus war tax, according to the picture. I find this system is better on the long run than a one price theatre, where the public pays 25 cents one night to see a top-notch and 25 cents the following night to see an utterly worthless production.

"Musical settings will remain the same, the pictures intelligently played has long been a hobby of mine. A patron is never offended by hearing Chopin's Funeral March played during a wedding scene in the Crescent Theatre. I will probably have some prologues for my top-notch productions the coming year. This is a good bet and one that I feel cannot be overlooked."

High Lights of Exploitation

Artist in Rags Sketches for "Dinty" in Ohio

IT has been truly said that sometimes the exhibitor in the smaller town can show the way to the key city man.

Joseph M. Trunk, manager of the Dome Theatre, Youngstown, Ohio, demonstrated this in the exploitation of "Dinty."

About a week before the play date, he engaged a young man who had a talent for sketching. This young chap was dressed up in rough clothes to represent a newsboy, and provided with a red wig like Wesley Barry's coiffure.

He strolled around town, and naturally attracted crowds. When he got a bunch together, he would approach a store window, and if it happened to be a confectionery store would draw an attractive sketch, and wind up with the words "Try Our New 'Dinty' Sundae" or something similar. If it was a cigar store it would be "Try Vandora Cigars. 'Dinty' Says They Are the Goods." This could be used in many different ways.

Trunk also provided a number of newsboys with "Dinty" signs which they wore during the run of the picture.

Just before the play date he had a number of cards printed on red stock, with two holes punched at the top through which a string was run, enabling them to be hung on the steering wheels of autos. These he "placed" on several hundred autos. The cards read as follows:

*"Don't be alarmed brother,
just want to tell you we have a
FINE*

*bill at the Dome—Week January 16th.
Wesley 'Freckles' Barry in 'Dinty.'"*

The result of this work was that "Dinty" played seven days, which is a long run at the house, to capacity audiences every day, matinee and evening, and the ticket taker estimated that on the last day, about two thousand people were unable to secure admission.

As has often been said, "It pays——" you finish it.

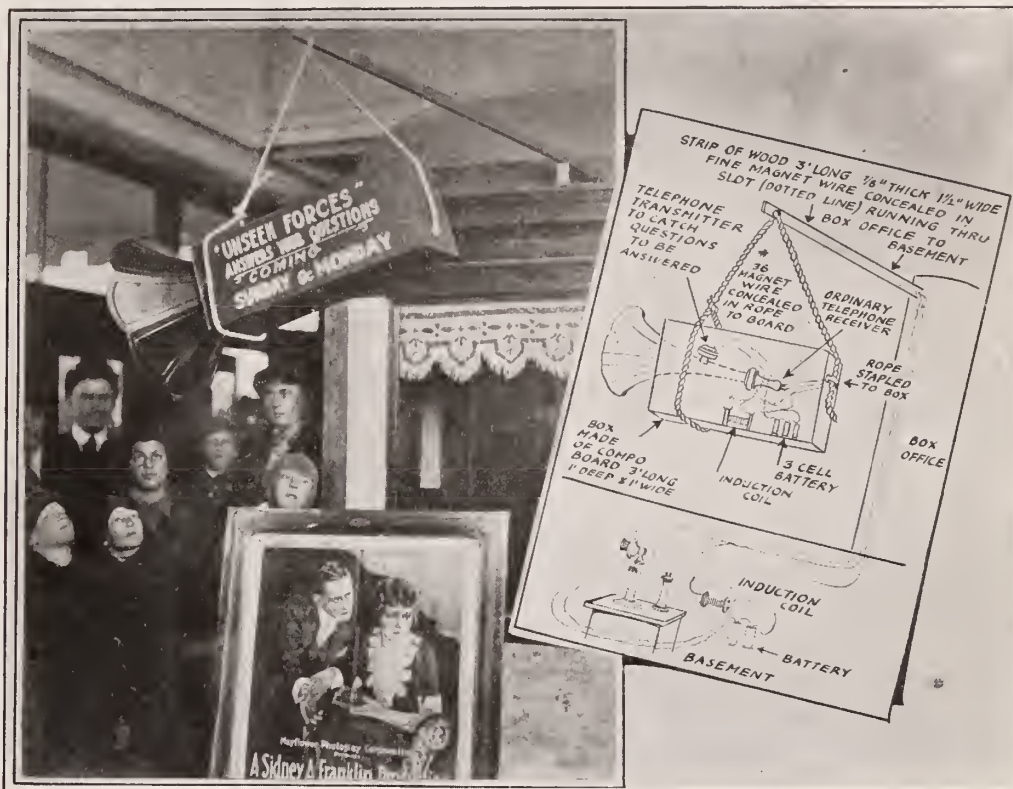
Displays Resource When Bookings are Switched

RESOURCEFULNESS and presence of mind are among the exhibitor's biggest assets in conducting a theatre. If Gerald Hoag, manager of the Majestic Theatre, Ann Arbor, Michigan, hadn't possessed them, he would have had to charge up the cost of 25,000 printed programs to Profit and Loss—all because Edward C. Beatty, manager of the W. S. Butterfield theatres, switched bookings on him.

As it was, he didn't lose a single program—on the contrary, he splashed the announcement of the change in attraction—three features had been pushed aside to make room for a solid week of Charlie Chaplin in "The Kid"—all over the face of the original text, in red ink and it proved a first-rate advertising investment.

The effect of the program was striking, and with several good pictures originally scheduled for the coming week, the cancellation of them in favor of "The Kid" made a strong impression on Hoag's patrons, most of whom are college students attending the University of Michigan.

"It worked so well, said Hoag, "that some time again soon I'm going to do it on purpose."



Read the accompanying story to fully appreciate this

Invents Stunt for "Unseen Forces"

**E. METZGER OF CRESTON, IOWA, TRIES
MAGIC TALKING BOX AND SCORES A HIT**

MANAGER E. Metzger, of the Strand Theatre, Creston, Ia., turned inventor for the engagement at his theatre of "Unseen Forces." We do not know whether this progressive manager had previous training as a magician, but his "stunt" looks good and will doubtless find favor with other exhibitors, especially those who find their patrons hard to interest.

What was locally termed a "magic talking box" is Mr. Metzger's invention, as pictured in the cut at the top of this page.

This invention was introduced to the citizens of Creston, Iowa, three days before "Unseen Forces" started its run. It was suspended in the air, alongside the box office. It consisted of a rectangular box through one end of which protruded a megaphone. The door man, as well as the ticket seller, invited persons who stopped in the lobby to direct questions at the box with the promise that such questions would be answered providing the mind of the lobby shopper was in tune with that of the "Unseen Forces."

The accompanying diagram is sufficient chart for any exhibitor who wants to duplicate Mr. Metzger's stunt. For showmen who are anxious to learn the quick solution of the mystery however, the following paragraphs, will hold interest:

1—The voice of the person in the lobby who spoke to the box was carried through the horn into the mouthpiece of a telephone, and conducted by a wire which lead through the coil of rope, through the suspending stick, through the box office, and into the basement.

2—In the basement of the theatre was a telephone, rigged out with an induction coil, and operated through batteries. With the receiver to his ear, the person in the basement could hear every word spoken into the horn, and could answer through the mouthpiece.

3—The box was made of compo board, three feet long, one foot deep and one foot wide.

4—The wire which ran through the strand of rope was No. 36 magnet wire.

5—The following equipment is necessary to pull this stunt: Two telephone induction coils, two three-cell batteries, two transmitters, two receivers, two yards of small twisted rope, one megaphone or phonograph horn, one piece of wood $\frac{5}{8}$ inches thick and $1\frac{1}{2}$ inches wide, a sufficient supply of compo board and the services of a witty boy or man to answer the questions.


THE OATH



Prologue at Stadium, Brooklyn, for "Passion"

"Passion" Breaks Brooklyn Record

**STADIUM THEATRE USES SEDAN CHAIR
STUNT ON STREET AND AS A PROLOGUE**

THE Stadium Theatre is located in that part of Brooklyn, commonly known as Brownsville. It has a seating capacity of close to 2500, and is the show place of this part of Brooklyn. Ten days before the playing date of "Passion" Mr. Lesselbaum had Brownsville plastered with special six-sheets, three-sheets, two styles one-sheets, and a one-sheet Yiddish poster. The front of his theatre carried banners announcing the coming attraction, and the doors leading from the outside lobby to the inside lobby carried the legend, "Passion," in big three-foot letters. On entering the theatre this attracted attention, and on leaving the theatre, just before passing through the door, similar signs greeted the eye.

Four days prior to the playing date the outside lobby was decorated with royal purple and gold, draping it with very expensive velours. The white lights were changed to passionate red. The inside lobby was similarly draped and period furniture artistically arranged. The stage was also draped in royal purple velours and gold.

The prologue to "Passion" consisted of four men dressed in period clothes bringing on the stage a sedan chair containing a very handsome young lady made up to resemble Du Barry. The sedan chair was carried to the center of the stage. A young man dressed to resemble Louis XV came on from the right and sang, "Drink to Me Only with Thine Eyes." The second verse was sung as a duet. With the last strains of the song they made their exit and "Passion" was thrown on the screen.

The sedan chair and four carriers and the young lady were used in a street ballyhoo, the sedan chair being carried through the principal streets in the town. Two boys dressed in period clothes distributed a special edition of the local Home News, a weekly published in the section.

Saturday, February 1st, Mr. Lesselbaum gave the first midnight performance ever presented in this section of Brooklyn. This he did to accommodate the many business men in the neighborhood who keep their shops open until

after 11 P. M. That Mr. Lesselbaum's judgment was correct, was proven by the record-breaking attendance at this midnight performance.

"Passion's" business for the week broke all house records.

Another Newsboy Tie-Up for "Dinty" That Helps

The newsboy tie-up has put "Dinty" over again—this time in Dayton, Ohio, where the manager of the Strand Theatre, Claude Miller, and the circulation manager of the Dayton News, worked together for the common publicity that was to be derived from the campaign.

Preceded by an announcement in the evening edition of the News prior to the engagement, 1200 newsboys and their brothers, sisters, cousins and friends were marshalled before Tom Cavanaugh, the circulation manager of the newspaper.

They were all tagged with a little tag bearing the following, "We Are Guests of the Strand," one side read and the other, "We Are Going to See 'Dinty' at the Strand." Several carried banners bearing the same inscriptions.

Headed by Mr. Cavanaugh, they started from the News office, not in the direction of the Strand, but around the main streets of the town, yelling at the top of their voices: "Dinty at the Strand;" "Go to See Dinty;" as this was part of the agreement between the circulation manager and the theatre manager, that the children help to advertise the picture. And advertise they did. They sure had a swell time at the theatre, enjoying the picture to the utmost, and then the next night of the run, the picture theatre was packed to the top. Manager Miller was well satisfied with his donation as he heard several exclamations such as: "Well the newsboys surely enjoyed it so it must be good;" "My boy came with the rest of the newsboys last night, and he went wild about it, and wouldn't give me any rest till I came." From the numerous exclamations heard in the crowd waiting on the sidewalk at 9 P. M., to get in, it was well understood that the boys certainly enjoyed the evening, and certainly talked up the show to their friends. Also persons coming out of the show with smiles on their faces, and one said: "'Dinty' is all that the newsboys said it is." The large crowds continued throughout the entire week.

Books Six In a Row and Goes After the Transients

With six pictures released by Associated First National Pictures, Inc., booked in a row, Manager W. Griffith Mitchell, of the Majestic Gardens Theatre, Kalamazoo, a Butterfield house, decided on a novel way, not only to exploit the Associated First National trade mark, but to bring the transient trade into his theatre during the showings.

Mitchell went to his printer and ordered several hundred triangular hangers, in yellow stock and printed with red ink, this inscription on both sides:

"What Are You Going to Do Tonight?

Do You Know There Is a

FIRST NATIONAL

Exhibitor in This City?

*Which is assurance that photoplays of the
highest class are shown at the
Majestic Gardens."*

These cards Mitchell had placed on every available hook in every hotel in Kalamazoo. The colors and the flashy type made a striking showing, and as the Majestic Gardens was playing six First National productions in a row, the hangers really were good for three weeks, and with very few replacements.

"In catering to the transient trade in this manner," explains Manager Mitchell, "I based my selling argument on the strength of my belief that every person coming to Kalamazoo from the larger cities on business recognizes the trade mark and the name of the leaders in the motion picture industry.

"It was practically impossible for me to center my advertising on one or two or all the First National productions I was playing, so I relied strictly on the knowledge of the transient himself as to what First National Pictures are."

Seeks Negro Lad With Freckles for "Dinty" Stunt

A dandy idea, and one which will serve just as well for second run houses in search of something new in the way of exploitation as for first-runs, is the humorous stunt put over by George J. Schade, of the Schade Theatre, Sandusky, Ohio.

When Mr. Schade thought over stunts which would put over "DINTY," Marshall Neilan's latest release through Associated First National Pictures, Inc., he decided that he would go the "freckle contest" one better. Seizing on the trio of kids which form the Americajapanegro alliance, Mr. Schade made up his mind to offer a prize for the negro boy who had more freckles than any other small Afro-American residing in Sandusky.

Human interest copy that never has been excelled appeared in Sandusky papers when a small, befreckled negro boy, who had been bemoaning his fate on account of his "spots" all through his young life, was found.

Duluth New Lyric Puts Over "Dinty" Stunt

With the cooperation of the Duluth News-Tribune, the New Lyric Theatre of that city, put over an exploitation campaign that Minnesota records of showmanship will find hard to equal. The campaign was in the interest of "Dinty," Marshall Neilan's latest release starring Wesley Barry and distributed by Associated First National Pictures, Inc. Five hundred Duluth newsboys were invited to a special morning showing of "Dinty." Details of "Dinty Day" were then explained. Publicity attended the rivalry among the newsboys to sell the greatest number of News-Tribunes throughout the showing of the picture. A photograph of the winning newsboy was published along with stories telling how great men had started life as newsboys. Records were broken.



THE OATH

Ambassador Prologue Sets a New Example

S. BARRET McCORMICK did it again in the opening of the Ambassador Theatre, the unique Gore Brothers and Sol Lesser house, in Los Angeles.

He presented a prelude which marks the beginning of a new style of prologue the effectiveness and general adaptability of which, probably will make it a most popular form among the larger houses in the country.

The prelude was a pantomimic allegory based upon the idea which runs through "PASSION" starring Pola Negri, the Associated First National Pictures, Inc., production which was the only motion picture used on the opening program of the theatre. Mr. McCormick gave it the symbolical title of "Clay" with the descriptive sentence "A symbol play of life's scarlet hour" and the production introduced for the first time on any stage the contortionable masques, a creation of Mr. Alex Hall. The masques, similar in design to the Benda origination, have adjustable visages, so that they may be changed to depict the more predominant of human emotions. Seven characters were used in the prologue: "Passion," "The Golden Lure," "Lust," "Destruction" and three "Virtues." As to the action perhaps the best description is the symposium given on the program of the theatre:

"With the Forest of Life, which is ever Primeval, man has built the Castles of his Dominion. Hands of Clay have lain them Tower upon Tower on the Sands of Mortal Frailty and within has he housed the Spirit of Passion. Into the Forest come the Virtues. First awed by the Glories of Creation, they make obeisance—then timid feet explore—bolder, step by step, they revel in the Garden shrouded in the mystic Perfume of Flowers that have sprung from Clay. Thus enters the Lure, the Golden Lure, his face a masque to hide away the baser stuff of Mortal mould.

McCormick Uses Pantomime for "Passion" and Scores a Hit

Charmed by the witchery of a pilgrimage the Virtues dance in ecstasy—then comes Lust, of hideous mein, and with him, Destruction—their masques unable to blot away the thing within. In fear the Virtues draw away but forces greater than their own lure them on and thus they struggle for a while, then in mad abandon a bacchanale with Lure and Lust and Destruction while the Castles crumble and the naked soul of Passion rises crimson from the works of Clay."

Among the people prominent in Los Angeles society who were seat holders on the opening night are: Mayor Snyder, Mrs. E. L. Doheny, Mrs. S. Fishel, Miss Fannie Davis, Mrs. Cecil Frankel, Ralph Dobbs, J. Eisner, Mrs. M. Elper, A. S. French, Mrs. James Taber Fitzgerald, Adolph Gissler, Mrs. D. M. Girouard, Gordon Gassaway, Cecilia C. Heller, Marco Hellman, Dr. and Mrs. Heurtis, Mrs. Charles Jeffras, Helen Hardman, Mrs. John W. Hanna, Mrs. W. S. McKee, Mrs. E. B. Kraus, J. F. Klinger, Mr. and Mrs. Sol Lesser, S. G. Marshutz, O. J. Barrett, Mrs. J. H. Braley, A. Bauer, R. M. Bourgenis, William Brophy, Francis E. Bacon, Mr. and Mrs. Sam Behrendt, Paul Bern, C. W. Bradford, Dr. H. S. Chenney, W. Ross Campbell, Sam Compe, K. F. Carraher, Mrs. J. D. Danziger, J. E. Olds, Dr. Newmark, H. D. Newcomb, J. H. Okell, Joseph W. Engle, Vernon Goodwin, Mrs. A. Bauer, Mr. and Mrs. F. O. Johnson, S. N. Strauss, Mrs. Shone Orcatt, H. Friend, F. M. Goodstatt, Mrs. Woods Woolwine, H. W. Welton, A. W. Baruch, Mrs. Hughes West, Sol Morris, Mrs. Frank Parmelee, W. J. Parshall, Chas. A. Rausher, Mrs. Geo. A. Ralphs, Mrs. Hugh L. Rankin, A. Scotti, Mrs. L. Simms, George S. Seward, Julius Sloto, Henry A. F. Schroeder, Mrs. Oscar Trippet, Joseph Urmston, Mrs. Cameron Thom, Mr. C. S. Vance, T. S. Thomson, Mrs. Hughes West.

Those prominent in the Screen and Theatre World who held reservations were: Tom Moore, Mable Normand, Wallace Reid, Ef. Asher, Louise Glaum, Miss Carmel Meyers, Tom Mix, Tully Marshall, Wallace McDonald, Doris May, William Conklin, May Allison, Jack Coogan, Lila Lee, Harry Carson, Shirley Mason, Louis B. Mayer and many others.

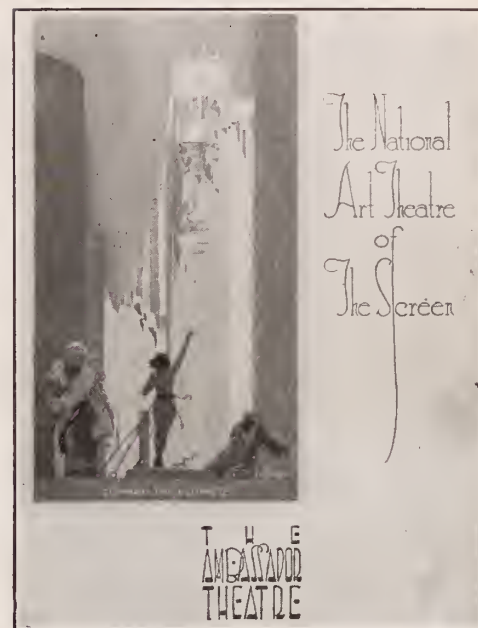
Ranks Post Cards With Newspaper Ads

"I would rather eliminate newspaper advertising than my policy of sending postal cards to patrons, mailing lists should it come to a choice between the two."

This is a statement made by C. W. Langacher, manager of the New Glarus Theatre, New Glarus, Wis., as a result of experiments with practically all forms of exploitation, and the discovery that the personal appeal made by a postal card is the strongest form of advertising.

So strong is Mr. Langacher's faith in postal cards that even in the instances of the biggest pictures, and those for which his rental demands considerable enterprise in the way of promotion, he has pinned his faith to postals. Recently when showing "GO AND GET IT," one of Marshall Neilan's latest features distributed by Associated First National Pictures, Inc., Mr. Langacher surprised exhibitor friends by disregarding the very successful ballyhoo stunts which have been used throughout the country, and sticking to his postal card method.

The New Glarus seats 250 persons, and charges an admission of 25-50 cents for night performances.



Cover of 16-page art folder as souvenir of Ambassador opening. The panel insert is in several colors, blue predominating

"What Women Love" Stunt Good Anywhere

First National exhibitors who have booked "What Women Love" will find a contest stunt in operation throughout the Cincinnati territory, highly beneficial.

Contests in connection with this picture have been staged in six of the larger cities in the Southern Ohio district, including Cincinnati, every exhibitor reporting splendid business and hundreds of satisfied patrons.

Here's the plan:

Go to your newspaper and suggest a contest to determine "What the Women of Your City Love." You put up a cash prize, the amount to be guided by your judgment, but it should be of sufficient size so as to cause the readers of the paper to send in answers. The money is to be given the newspaper and, apparently, insofar as the readers are concerned, it is given by the paper and not you. Time the start of the contest so that it will begin about ten days prior to the showing of the picture at your house, and the awarding of the prize, while the film is being shown. Four or five days of advance publicity, then follows a like number of days for the publication of some of the letters received, six or eight every day. This sustains the interest and proves splendid reading material. It is really a feature for the paper, at least such papers as the Cincinnati Post, Hamilton Journal, Middletown Journal, Springfield News, Lima News and others have so construed it, for these dailies have all staged the contests.

W. A. Clark of the Cincinnati office for First National has directed contests in each of the above cities and any First National exhibitor who is desirous of conducting such a stunt, will be given all the assistance and cooperation at his command. A letter to him on any of the details will receive prompt attention. It has proven a sure box office winner in every city where the contest has been held.

Two New Features, On
Page Eighteen

THE AMBASSADOR THEATER
Presents as
NEXT ATTRACTION
BEGINNING SATURDAY, FEB. 12TH, 1921
LOUIS B. MAYER'S
LOVE PLAY THAT WILL GIRDLE THE EARTH

THE WOMAN IN HIS HOUSE

A "FIRST NATIONAL" ATTRACTION

THE AMBASSADOR THEATER
Announces for
Early Presentation
CHARLES CHAPLIN
In His 5-Reel Comedy
"THE KID"
In Which He Is Supported by the Child
Sensation of the Screen
JACKIE COOGAN
A "FIRST NATIONAL" ATTRACTION

One page of program folder used by the Ambassador during "Passion" run

Samples of Advertising Used for "The Kid"

GRAND

For the Biggest Week in Our History



At last! The wonderful comedy which took \$1,000,000 worth of the world-famous comedian's time to make! Six reels; remember

Special morning matinees, starting at 11 o'clock daily, for the crowds who have been unable to secure admission at afternoon and evening performances. Ladies and children are urged to attend this session.

A FIRST NATIONAL



ATTRACTION

They Bring the Best Returns!

ON this page are five newspaper advertisements of various sizes which have proven good box office assets for exhibitors who have used them in connection with the showing of "The Kid." They reflect the high service given in First National press sheets and the unusual thought put into posters and other accessories.

MADISON

NOW!

See the Greatest Comedy Ever Presented on the Motion Picture Screen

CHARLIE CHAPLIN

IN 6 GREAT REELS OF UNEXCELLED JOY

'THE KID'

YOU CAN SEE THE FULL CHAPLIN FEATURE BY ARRIVING AS LATE AS

10:10 p. m.

REMEMBER SHOW STARTS DAILY AT 11:00 A. M.

The First New Chaplin Picture in Two Years!

It Took a Year to Complete

It Cost First National Exhibitors' Circuit \$1,000,000

IT'S THE BIGGEST COMEDY THE WORLD HAS EVER KNOWN!

A Comedy with a Soul; a Laugh, a Tear, a Chuckle

ARRANGE TO ATTEND THE MATINEES.

MADISON

NOW!

THE GREATEST THING EVER PRODUCED IN MOTION PICTURE FORM!

CHARLIE CHAPLIN

IN **'THE KID'**

THE FIRST AND ONLY NEW CHAPLIN PICTURE IN TWO YEARS

Hundreds Are Laughing and Crying Over It Daily

FIRST NATIONAL PICTURES

MADISON

GRAND CIRCUS PARK AT WOODWARD AVE.

CONTINUOUS NOON TO 11 P. M.

STARTING TOMORROW

IT'S HERE AT LAST!

The greatest thing ever offered in motion picture form

CHARLIE CHAPLIN

IN THE FIRST PICTURE MADE BY HIM IN TWO YEARS!

'THE KID'

6-REELS-6

The biggest comedy the World has ever known
A comedy with a soul, and devoid of cheap slapstick
A comedy in which there is a tear as well as a laugh and a chuckle.

THE COMEDY FEATURE BY WHICH THE WORLD WILL JUDGE AS A STANDARD

It Took a Year to Complete

It Cost First National Exhibitors' Circuit \$1,000,000

IN ALL SCREEN HISTORY THERE'S NOTHING LIKE IT!

SPECIAL NOTICE - THE LAST EVENING SHOWING OF "THE KID" STARTS AT 10:10 P. M. NIGHTLY FOR THE ACCOMMODATION OF THOSE COMING LATE

FIRST NATIONAL PICTURES

MADISON

GRAND CIRCUS PARK AT WOODWARD AVE.

CONTINUOUS NOON TO 11 P. M.

SECOND AND LAST BIG WEEK!

OF THE PICTURE WHICH HAS PLAYED TO GREATER CROWDS THAN ANY OTHER IN THE HISTORY OF THE MADISON THEATRE

CHARLIE CHAPLIN

IN THE MOST BRILLIANT EFFORT OF HIS WONDROUS CAREER

'THE KID'

6 REELS 6

THE FIRST PICTURE MADE BY HIM IN 2 YEARS

The biggest comedy the World has known
A comedy with a soul, devoid of cheapness
A comedy with a tear, a laugh, a chuckle.

It Took a Year to Complete

It Cost First National Exhibitors' Circuit \$1,000,000

IT'S SOMETHING YOU'LL NEVER FORGET

SPECIAL ADDED ATTRACTION - THE GREAT LEHRMAN COMEDY PRODUCTION

'The PUNCH OF THE IRISH'

FIRST NATIONAL PICTURES

"The Kid" and "Passion" To Get Results

ALL NEXT WEEK **BROADWAY** WEEK NEXT

THE SCREEN'S NEWEST AND GREATEST MASTERPIECE

"PASSION"

Starring **POLI NEGRI**

Below Are Only a Few of the Comments From Those Who Viewed This Picture at a Private Showing at the BROADWAY Yesterday

"A truly marvelous production."
BRUCE BOWE
"Wonderful Words will not describe it!"
R. W. EARLY
"True historical—nothing objectionable. Most wonderful production brought here. A great boon to the public."
MRS. C. S. BOES
"It is better than 'Way Down East' as a spectacle in dramatic force, in heart appeal and in artistic touch."
H. E. HOLMSTER
Pres. Pyramit Film Co., Dayton, Ohio.
"Nothing is so good, the production is wonderful."
MRS. FRANK JOHNSON.
"A masterpiece."
C. R. MASON.
"A wonderful picture, forcefully presenting the events leading to the French revolution and its necessity."
MRS. F. H. NOTT.
Dickens told me, saw I have seen."
JOHN E. WILEY.
"Had title, but very accurately stated, good picture of its period singularly free from disgusting sex dirt."
BRENT WITT.

"A wonderful picture and a great masterpiece."
WILSON BROOKS.
"A true and vivid portrayal of the reign of Louis XV. Most accurate in historical detail."
MRS. M. G. PINHOAN.
"A most wonderful picture."
MRS. HORACE WELFORD JONES.
"Wonderful, true to history and artistically perfect in every detail."
F. LEONARDI.
"A superb production."
MRS. CRUMP.
"Passion is wonderful, historical and educational."
T. ELWOOD TRAGLE.
"Magnificent. The first is forgotten with the work of the past."
MURPHY P. POWELL.
"A dramatic and artistic triumph, ranking among the greatest screen productions."
C. E. BOWEN.
"A wonderful picture; one that touches the screen that there is a God that those who violate His teachings cannot escape the just laws of retribution."
E. RAY RICHARDSON.

"A picture of tremendous historical value, wonderfully well played."
ELLA YOUNG MORRISON.
"A great picture. Passion runs the gamut of human emotion, wonderfully portrayed, an object lesson of exceptional value to a student of history."
R. F. NELSON.
"A moving representation of the days of Louis XV. of France Well produced, of educational and historical value."
J. R. LAUGHTON.
Pastor Laurel St. M. E. Church.
"I think it is a great picture."
E. A. GARRISON.
"Most wonderful picture I ever saw."
MRS. RETNOLDS.
"Picture of tremendous educational and historical value. Wonderfully well played."
NORA SPENCER HAMNER.
"Wonderful picture, marvelous, well put on."
MRS. MOORE.
"An elaborate and wonderful reproduction of a dark period of history."
B. W. WHITE.
"I thoroughly approve and recommend that every person who enjoys historical and beautiful productions see 'Passion' as presented today."
VIRGINIA ROBERTS.

Presented With N. Mirsky's Concert Orchestra of Ten
A Show Every Two Hours, Commencing at 11 A.M.

Reasons

A THEATRE is no stronger than its newspaper advertising. That's one reason why much attention should be given this phase of presentation.

These ads on "Passion" are based on ideas, designs and copy originated by the Publicity and Advertising departments at 6 West Forty-eighth Street, New York. They have all been used during the picture's run, and have proven worthy.

The busy live-wire exhibitor, without a great amount of time to put into thoughts and plans for advertising, will find the service of unusual value.

Stories on "Passion" and "The Kid" will be found on page 3 of this issue of FRANCHISE.

Starting SUNDAY at the

Walnut

THE HOME OF SUPERPLAYS

ENGAGEMENT EXTRAORDINARY!

The World's Greatest Photodrama!
The heart-clutching epic of the rise and fall, the love and romance and hardships of a little French milliner, who became ruler of a king and tyrant of a nation.



POLA NEGRI
Greatest of Continental Screen Stars, in

"PASSION"

POSITIVELY NO ADVANCE IN PRICES
PATHE NEWS ORCHESTRA
COME EARLY IF YOU WANT A GOOD SEAT

ALL NEXT WEEK

POLA NEGRI

"The Famous Continental Star, in the Screen's Mightiest Epic"

"PASSION"

The picture that broke all attendance records at the New York Capitol, the world's largest and most beautiful motion-picture palace

The picture that is making motion-picture history in America.



The inimitable love story of the little French milliner whom the world came to know as Madame DuBarry.



Thrilling beyond words
Beautiful beyond description
A harmony of all the emotions

POLA NEGRI

The Famous Continental Star in

"PASSION"

A FIRST NATIONAL ATTRACTION

Love's Supreme Sacrifice

A Woman's Whim

A MIGHTY EPIC OF THE SCREEN .
5,000 people - 2 years to produce.
Love - Laughter - Tears.

The **STADIUM**
PITKIN AVE. and CHESTER ST.
One Week Only
Fri. Feb. 4 to Thurs. Feb. 11
Special Prologue, music and effects

Full Campaign for "Go and Get It"

STRAND IN LAREDO, TEXAS, USES NEARLY ALL IDEAS EVER INVENTED FOR IT

ONE of the most complete promotion campaigns that the annals of showmanship have yet produced, is this story of William Epstein's recent exploitation of a special feature attraction when shown at his Strand Theatre, Laredo, Texas.

Mr. Epstein's campaign comprised almost every known device of putting over a picture with the possible exception of a teaser campaign. And this was practically impossible since the window space in Laredo stores was well filled with advertising matter for "Go and Get It," Marshall Neilan's production, released through Associated First National Pictures, Inc., two weeks before the picture was scheduled for its first showing.

In addition, billboards were put to use two weeks in advance of the first day's showing.

But the most remarkable part of the campaign is that this intensive promotion drive was waged in behalf of a two-day run. For this reason, it is easily seen that the keen showmanship related in the following paragraphs was used for a two-day showing. This is pretty good evidence that the expense of the campaign was not large.

To give his campaign a wide appeal, Mr. Epstein arranged with the Laredo Daily Times to run a full-page cooperative ad display. The Strand took a fair amount of the page and divided the rest up among merchants in space sizes which the various store proprietors could afford to take. Every ad mentioned "Go and Get It" in type size large enough to make that phrase plainly the outstanding ad on the page.

Mr. Epstein's next step was a surprise to the merchants who cooperated with him to the extent of taking space on the full-page display. He had a slide, showing a reproduction of the full page made, and flashed this on the screen for two days previous to the opening of the picture.

The feature of Mr. Epstein's treatment of the proposition of window displays was the fact that during the two weeks previous to the initial run of "Go and Get It," he carefully watched the newspapers for all notices of sales on the part of any department store or local shop. In almost every instance he succeeded in getting this sort of a card put into the window:

*"Here Now, You Can
"GO AND GET IT."*

See it at the Strand (later)."

The stunt which Mr. Epstein used and which will probably be duplicated in many other cities,

in view of the fact that "Go and Get It" had hundreds of more first-run bookings to play was undoubtedly one of the cleverest stunts originated for this picture.

The stunt consisted of a donkey, carrying a sign straddled across his back. The sign announced the showing of "Go and Get It" at the Strand. About two feet ahead of the donkey's nose was suspended a handful of alfalfa. The scent of this sweet grass kept the little beast ever plugging on. The sight created a great deal of amusement as the donkey passed the various street corners, and many a pedestrian made "wise cracks" as the donkey trudged by.

Not content with a street ballyhoo, a full-page newspaper display, a big billboard campaign, and window display tie-ups, Mr. Epstein also went pretty big on his lobby display. He stretched a 24-sheet across the front of the lobby, and also took care that striking paper was used in the side frames. Several other signs which he had painted locally made up the display.

Mr. Epstein used a great deal of sound business judgment in his exploitation of "Go and Get It." He figured that a two-day run would not be especially expensive and that he would pull such crowds during the two-day showing that the gross profits would be larger than if he had run the picture for four or five days.

Enhances His Advertising

The Victory Theatre, holding the sub-franchise in Associated First National Pictures, Inc., for Salisbury, N. C., is capitalizing its connection with First National to a marked degree. In using the First National "franchise holder" seal in advertising matter, the Victory has enlarged upon the use originally intended for the seal by allowing it sometimes as much as one-third of the total space for ads of three-column width. In addition, the Victory has originated a line which is invariably placed directly under the seal. The line is "It's Your Sign to GO."

Among exploitation campaigns for recent productions in which the Victory has given great prominence to the seal are "The Jack-Knife Man," King Vidor's production; "The Notorious Miss Lisle," starring Katherine MacDonald, and "Married Life," Mack Sennett's initial independent production distributed through Associated First National Pictures, Inc.

<p>"GO AND GET IT" Cardinals Newspaper Laredo, Texas</p> <p>"Go and Get It" At the Strand Laredo, Texas</p> <p>"GO AND GET IT" Donkey and Alfalfa A. B. Galo Optical Company Laredo, Texas</p> <p>"GO AND GET IT" Exide Battery Station Laredo, Texas</p> <p>"GO AND GET IT" The Paramount Talking Co. Laredo, Texas</p> <p>"GO AND GET IT" Laredo Music & Jewelry Co. Laredo, Texas</p> <p>"GO AND GET IT" Sanitary Bakery Laredo, Texas</p> <p>"GO AND GET IT" J. F. Gunther Laredo, Texas</p>	<p>"GO AND GET IT" Piggly Wiggly Laredo, Texas</p> <p>"GO AND GET IT" When You Need Furniture G. A. Stowers Furniture Company Laredo, Texas</p> <p>"GO AND GET IT" Be Sure and See The Big First National Production Laredo, Texas</p> <p>"GO AND GET IT" The Strand Theatre Laredo, Texas</p> <p>"GO AND GET IT" First State Bank & Trust Co. Laredo, Texas</p> <p>"GO AND GET IT" J. W. Follis Laredo, Texas</p>	<p>"GO AND GET IT" Central Hardware Store Laredo, Texas</p> <p>"GO AND GET IT" Wormser Brothers Laredo, Texas</p> <p>"GO AND GET IT" The Laredo Candy Co. Laredo, Texas</p> <p>"GO AND GET IT" The Metropolitan Cafe Laredo, Texas</p> <p>"GO AND GET IT" The City Drug Co. Laredo, Texas</p> <p>"GO AND GET IT" Alfred Poggenpohl Laredo, Texas</p> <p>"GO AND GET IT" Garcia's Studio Laredo, Texas</p> <p>"GO AND GET IT" Manuel Cruz Laredo, Texas</p>
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Cooperation in Laredo, Texas. A page in the newspaper

How Albany Kept Open In Midst of Street Car Strike That Tied Town Up

Worth of newspaper advertising and the value of having built up a regular patronage for a motion picture theatre has never been more strikingly demonstrated than in the case of the Colonial Theatre, Albany, N. Y., during the recent street car strike there.

The Colonial is situated within a few hundred feet of one of the largest car barns in the city and the rioting which marked the opening days of the strike created such disorder in the street in front of the theatre that many a manager would have closed up shop.

Not so with Walter M. Powers, who manages the Colonial.

Mr. Powers felt that a consistent policy of showing only the best productions at a time when they were old enough so that he could afford to show them at low prices, in a house where the service was up-to-the-minute, had won for the Colonial a place in the lives of enough people in Albany so that they would come—riot or no riot.

He has already depended chiefly on newspaper advertising to let his patrons know what he is showing and he used the same space as usual and did no exploitation of any kind. Patronage held up to nearly normal standards.

Tuesday, February 8th, marked the wildest day and night of rioting in the whole strike. It was the third day of the strike and violence reached such a height that the following day the police adopted the policy of "shooting to kill" in order to suppress the property damage and injuries to innocent bystanders. The Colonial showed "Passion's Playground," starring Katherine MacDonald and distributed by Associated First National Pictures, Inc. It was a third run showing of the production in Albany. Mr. Powers used a four-inch advertisement in each of the three Albany daily newspapers on Monday. On the day of the showing he used eight inches in each of the three papers.

The Colonial seats 1500 people. At the one matinee and two evening performances, given when the street in front of the theatre was filled with flying bricks, and injuries were sufficiently frequent to have removed all novelty from the whirr of the ambulance gong, 2811 people made their way to the box office to pay their way in to see "Passion's Playground."

Such is the power of newspaper advertising and the worth of really cultivating the friendship of patrons.



Lobby and exterior of Strand, Laredo, Texas, for "Go and Get It"

New Idea for Frozen North Animal Pictures

J. W. Goodspeed, manager of the Isis Theatre, Grand Rapids, Michigan, has probably solved for showmen the problem of exploiting James Oliver Curwood features, and other pictures which deal to a great extent with animals in the frozen north without big lobby displays and other typical costly stunts generally used for such productions.

The gist of Mr. Goodspeed's exploitation campaign is that he ordered a cut of each of the line drawings shown on the press sheet and depicting wild animals seen in "Nomads of the North," James Oliver Curwood's latest release through Associated First National Pictures, Inc., which the Isis was then showing.

Mr. Goodspeed suggested that the Grand Rapids Herald make arrangements with local merchant-advertisers that these cuts of animals without identifications be used in various ads and that the newspaper offer a prize of \$10 for the person correctly naming the most number of animals. Fifteen other prizes consisting of Isis Theatre tickets were to be offered as further awards.

As a matter of fact, the Herald, with the cooperation of Harold Heffernan, exploitation expert for the Detroit First National Exchange, went further with the idea than it was at first contemplated by getting a full-page layout for the "Nomads of the North" ads, and by putting a title streamer across the entire page. This page of advertising did not cost the Isis a cent, outside of the comparatively small space which the theatre took on the page.

Bank Vault for "Passion" Gets the Space

By planting motion picture publicity in newspaper reporters' beats which have been hitherto free from such, John A. Schwalm, manager of the Rialto Theatre, Hamilton, Ohio, has brought to exhibitors an idea that could be put to splendid use in the interest of any big special feature.

This is precisely what occurred when Mr. Schwalm decided to get a new style of publicity by taking a bank vault to protect his print of "Passion," starring Pola Negri and distributed by Associated First National Pictures, Inc., between showings.

Exhibitors need only rent a safe deposit vault, telephone the newspapers and find out the names of the reporters covering the bank runs, notify the boys that a precious print is guarded therein, and the publicity will begin to sprout. This stunt should work well for any big picture. It stirred up all sorts of publicity and local comment for "Passion."

Plunkett Stages "The Kid"

Joe Plunkett, manager of the Strand Theatre, New York, was the exhibitor presenting the first prologue for "The Kid," Charles Chaplin's latest release through Associated First National Pictures, Inc., and which was given its first showing at that theatre two weeks.

The setting represented the rear court of a tenement alley, and required a horizon drop, a tenement wall, two wings, a couple of lamp posts, several boxes and two barrels.

The cast required five persons, a male quartette, and a man dressed as a policeman. The action was as follows:

At rise of curtain, four men made up as tramps are squatting within boxes and barrels. Only their heads and shoulders outside the boxes. Quartette is singing. At end of chorus, policeman strolls through scene. At sight of cop, the men immediately duck their heads inside boxes. Cop is satisfied that nothing is wrong, and he goes along his beat, swinging his club easily. As soon as cop is out of sight, quartette swings into "For She Lives Down in Our Alley." Curtain drops at end of this song.

Mr. Plunkett got over the night effect in the alley by using a nice combination of green and blue lighting tones.



How the lobby looked when "Peaceful Valley" played the New Grand in Williston, North Dakota

Dance Suggested for "The Oath"

MODEST SETTING AND FOUR PEOPLE REQUIRED
IN PROLOGUE FOR BIG FIVE FILM

THE use of a dance pantomime, reenforced with appropriate and effective lighting, as a prologue to a presentation of "The Oath," the R. A. Walsh special which is one of Associated First National's "Big Five," is suggested naturally by the leading themes of the story.

One of these themes is the havoc wrought in the lives of men and women by jealousy. The second theme, quite as carefully worked out as the first, is the result of the conflict between love and wealth in a woman's life.

Though all ends well for the heroine of the drama, Minna, her sorrows and sufferings are brought upon her, first by her jealousy, and second by her election to hold fast to her father's riches even at the sacrifice of a true love.

It is this current in the picture story which furnishes the inspiration for the pantomime prologue.

A setting showing the interior of the boudoir of Minna's luxurious home should be used—a setting that can be arranged without too great an expense, but one that can be made an effective background for the dance prologue.

Four persons would be required. Only two of these, however, need be dancers—those who personate Love and Wealth. The other two would represent the heroine of the drama, and the spirit of Jealousy.

The course of the prologue would run as follows:

At the rise of the curtain, the heroine would be discovered seated on the settee in the foreground, her manner indicating mental anguish and perplexity. The set should be lighted as for evening. Accompanied by suitable music, the figure of Love, a young and beautiful girl enters, observes Minna's conflict of soul, and goes to her, putting her arms around her and endeavoring to persuade her that Love can answer all her doubts.

After whispering a moment in Minna's ear, Love begins her dance—a dance that fascinates Minna and by degrees convinces her that Love is right. The happiness in her manner and upon her face indicates that she has decided to be guided by Love, when the music suddenly changes, and Wealth enters from the opposite side of the stage. Love starts back in dismay; Minna watches the glittering, dazzling figure of Wealth (a male dancer plays this part) as he

approached her with assurance in his manner and the smile of conquest on his face. His hands full of jewels, he begins a triumphant dance around her. Love in vain tries to attract her attention again. Minna is lost in the spell of Wealth's wooing. Love retired, crushed to a corner of the room, and Wealth clasps Minna in his arms, dancing with her in exultation around the stage.

The Love theme in the music now reasserts itself, and a sudden feeling of loneliness and fear steals over Minna. The face of Wealth changes. She sees him in his true light. She recoils from him, and begins wildly searching for Love again. Wealth plies her with renewed temptations, and the "Riches" theme rises again from the orchestra, in an endeavor to drown the Love theme. But in vain. Love rises from where she had been lying and resumes her dance as Jealousy, a figure clad in green and swathed in green light, appears upon the scene.

As Minna and Love find each other again, Wealth assails them both with fresh blandishments. Love's attention is attracted; she hesitates, for a moment, to listen to the pleas of Wealth, and Jealousy, stealing to Minna's side, whispers words of poisonous suspicion in her ear.

In a jealous fury, Minna drives Love from her, and embraces Wealth with wild abandon, while Jealousy stands mocking and rejoicing in his work. But in a moment Wealth tires of her, and wanders away. Minna struggles to retain him. He roughly throws her off, and follows the beckonings of two or three girls, who, standing in the doorway, motion to him to join them.

Minna sinks down weeping passionately, and Jealousy disappears. A moment's pause, and Love reenters, to comfort Minna and remain with her. There is a joyful reunion between the two, to the strains of the Love theme, and the lights fade out as the picture begins.



THE OATH

"Twin Beds" Idea In Los Angeles Goes Over Well

During the presentation of the Carter De Havens in "Twin Beds," starring Mr. and Mrs. Carter De Haven and distributed by Associated First National Pictures, Inc., at Gore Bros. and Sol Lesser's Kinema Theatre, in Los Angeles, a most unique publicity stunt was happily formed through the close cooperation of Carter De Haven, personally, Barker Bros., the biggest furniture dealers in the Southwest; Carlyle Robinson, the Carter De Haven publicity chief and Richard Spier, of Gore Bros. and Sol Lesser. Los Angeles is still talking about the stunt.

In a Broadway window, an exact duplicate of the "Twin Beds" setting used in the First National feature was reproduced. Most of the detail and several elaborations for the setting came from Carter De Haven's studio. The studio also furnished a number of kleig-lights which were set in front facing the street. A cameraman also was included in the paraphernalia and four times daily a girl and a boy enacted a live reproduction of the "Twin Beds" scene of the feature picture. Cameramen grinded away and the kleig-lights gave the window a most studio-like effect. The times when the scene would be filmed were announced by signs in the window and huge crowds assembled for seven days. The cameramen, instead of holding up the usual scene numbers to be taken, exhibited to the public certain printed cards pertaining to "Twin Beds" being shown at the Kinema Theatre, or several of the very adaptable catch lines sent out by First National.

The theatre did a capacity business and it is certain that the stunt, which compared to newspaper space, could not have been bought for a few thousand dollars from Barker Bros., helped build up business considerably. Carter De Haven personally gave his attention to the rehearsing of the window specialty.

The prologue of the Kinema presentation for "Twin Beds" was a sleeping room with two small beds, children's toys and two clever child performers who went through a series of songs and dances that in the hands of grownups might have suggested risqué atmosphere. Exhibitors will find that by using children in a setting as used by the Kinema, the picture is given a most pleasing introduction. The accompanying photographs show a reproduction of the setting used.

Gets Merchants' Cooperation in Full Page Ad

Exhibitors who have been unusually active in devising exploitation to meet present industrial conditions, and who find as a result that the teaser campaigns, ballyhoos, lobby displays and other methods of promotion they have used do not offer sufficient novelty to merit early repetition, will be interested in learning how Cliff A. Carroll, manager of the Carroll Theatre, Rome, New York, handled a like situation.

When the Carroll Theatre's play date rolled around for "What Women Love," starring Annette Kellerman, and distributed by Associated First National Pictures, Inc., Mr. Carroll found that most of the old, reliable methods had been put to such hard use during the last three months that it would not be wise to exploit "What Women Love" by either ballyhoo, teaser campaign or lobby display. Putting his problem squarely up to a local newspaper, with the suggestion that the publication aid him in getting a full-page cooperative display from local merchants, he found that it was not a difficult problem at all.

Appreciating the consistent efforts Mr. Carroll had made to preach industrial optimism throughout the city, other merchants were glad to come in on the full-page smash.

Mr. Carroll's experience in Rome seems to be a pretty good tip to other exhibitors to go right after the cooperative full-page displays. Merchants are eager to aid exhibitors who want to spread the doctrine of good business. Strike while the iron's hot.



Lobby display by P. C. Osteen, manager Anderson Theatre, Anderson, S. C., for "Twin Beds"

Uses Post Cards to Exploit "A Splendid Hazard"

A postcard campaign as a means of exploitation is becoming more and more recognized by Eastern exhibitors as a method that nets actual results.

In Northampton, Mass., recently, such a campaign was made in connection with "A Splendid Hazard," the Allan Dwan production distributed by Associated First National Pictures, Inc. The success of the enterprise was due directly to the ingenuity of Albert J. Boudway, Assistant Manager of the Academy of Music. The picture was scheduled for a run of two days, and a week before the opening everyone in the city knew that the Academy was soon to show a picture of unusual merit and interest.

Mr. Boudway achieved this success by sending through the mail three thousand postal cards bearing the following message:

"TO PATRONS

"Dear Sir and Madam:

"The most powerful and gripping story that has appeared in photoplay form in recent months is without doubt 'A Splendid Hazard,' which will be shown at this theatre beginning December 29th. It is a story of thrilling adventure, love, bravery, ghosts and buried treasure; a most unusual picture, starring Henry B. Walthall, acknowledged one of the greatest of present day actors. This picture will hold you breathless as you watch the unfolding of a theme as powerful and direct as a thunderbolt. 'A Splendid Hazard' is a photoplay you will long remember, not only as a gripping, stirring story, but as a masterpiece of artistry. You should make it a point to see this picture.

Yours very truly,

ACADEMY OF MUSIC."

As a result of this campaign, nearly every family in the city and in the nearby towns was represented. Mr. Boudway is strongly of the belief that the possibilities of exploitation-by-mail, and teaser campaigns by letters and postals are boundless.

In addition to this campaign, the local newspapers were used judiciously, emphasis being placed on the title of the story, the star and the fact that it was an Associated First National picture. Posters used in the theatre lobby and on the signboards outside the theatre completed the publicity work and resulted in immense crowds during both days of the presentation.

"Dangerous Business" Teasers

Exhibitors who will pay particular attention to either the most interesting and widely discussed local stories, or those carried by the national press associations, can seize a most effective means of arousing interest in a coming special feature. This was shown by recent accomplishment of Howard G. Ramsey, manager of the Royal Theatre, El Dorado, Kansas.

Previous to his recent three-day showing of "Dangerous Business," starring Constance Talmadge and distributed by Associated First National Pictures, Inc., Mr. Ramsey noticed that the chief topic, both national and local, in El Dorado newspapers, pertained to the financial situation and money shortage. This prompted him to have published in three consecutive days, the following three teasers: "Bankers—Dangerous Business Is Coming;" "Merchants—Dangerous Business Is Coming;" "Oil Men—Dangerous Business Is Coming."

"The teasers attracted wide attention," said Mr. Ramsey. "The newspapers even got telegrams from out of town asking just what 'dangerous business' was referred to. I climaxed the teaser campaign with several of the big press sheet ads.

"Daddy Long Legs" Longer

M. J. Huss, manager of the Lyric Theatre, Monticello, Minn., is educating his public that pictures—good ones—are like books, and should be presented time after time to keep them alive.

Recently he presented Mary Pickford in "Daddy Long Legs," on the theory that anything good is worth keeping. He said:

"A good picture should live forever—just like a good stage play. Shakespeare's 'Julius Caesar' doesn't play for less money the second time it comes to town; nor does any well established entertainment success. Nor should a fine motion picture."

Mr. Huss' exploitation consisted of a stunt which comprised a man on stilts, carrying a leather hand bag upon which was the word matter: DADDY LONG LEGS, at the Lyric Theatre, Today."

"Daddy Long Legs" was a rather grotesque figure with a long white beard and an unusually long walking cane. Local estimates place his stilted height at eight feet.

The showing was very successful simply because, as Mr. Huss says:

"I used a standard picture of known value and a standard exploitation stunt that had been tried and proven okeh

Lands On Front Page

Exhibitors who want to grab a front-page story without going to expense that would somewhat cut down the profit of the resultant free publicity could well afford to follow the plan of Sigmund Schlenger, manager of the Grand Theatre, Middletown, Conn.

Mr. Schlenger had read in the trade press how various exhibitors had exploited "GO AND GET IT," one of Marshall Neilan's latest releases through Associated First National Pictures, Inc., by means of teaser campaigns, ballyhoo and other devices, but did not feel disposed to go so heavy on exploitation, nor did his time between play date make it possible for him to do so.

Mr. Schlenger's alternative was to ask the Middletown Press to join with him in giving a free show to all Press newsboys. The newspaper's circulation department readily agreed, and also offered to conduct a composition contest offering tickets to the three newsboys who wrote the best original criticisms of "GO AND GET IT."

The performance which the newsboys attended was an evening show starting about 6:15 p. m. The maximum number of boys who would attend was estimated and seats reserved for them. In this way, Mr. Schlenger did not interfere with his regular performances and every gain in free publicity was clear profit.



At the Louisville dinner. Top row: Helen Doerr, Everard Brown, Suella W. Stith, Nathan Schaffner, Bertha Schatz, Frank Massey, Josephine Strasser, Joseph Frank, Wm. Jefferson, Lee L. Goldberg, Col. Fred Levy, Jos. Goldberg, B. Bernstein, E. K. Rice, Mrs. T. Buey, Mrs. A. Oerther, Nora Vessels, Mary Bittal, Alice Leshoff. Bottom row: Josephine Weinmann, Thomas Davis, Maurice Gray, Jos. Bohn, Ida Miller, R. McLean, Nellie Hegan, W. A. Rogers, Alleen Pfeider, Geo. Starkey, Nora Kelly, H. Matthews, Helen Hollis, Lorena Ehrler, Carl Kiefer, Pansy Hartman, Irvin Ulmer

Notes of First National Exchanges

Chicago Plans to Move

The Chicago Exchange of Associated First National will soon be housed in its new quarters at 833 South Wabash Avenue. This exchange and the Educational Film Corporation will occupy the fourth, fifth and sixth floors of the new building being erected at that address, which is designed solely for the convenience and practical needs of the film exchange business. The managers of the exchanges convened, and under the direction of R. C. Seery, manager of Associated First National, and who is incidentally an experienced civil engineer—the floor plans were laid out, making full use of past experience to evolve what is believed will prove to be the finest and most practical offices for this particular business.

The building will be six stories high; it is divided from roof to basement by a heavy fire-wall, the front half for general offices and the rear half for the handling of the films; two large exhibition rooms are located in the rear half of the top floor, which will be used on schedule by the different firms in the building; it is located in the district to which all film companies have moved since the City ordinance was passed forcing exchanges to move out of the loop district.



J. C. Donohue, booker of the Philadelphia exchange

Exchange Managers!

LEND us your ear for a moment—and likewise the ears of the exchange correspondents who send squibs to **FRANCHISE**.

There are no doubt numerous and sundry problems and questions pertaining to the exchange, or concerning the relationship of exchange and exhibitor, that can stand the light of day in these columns.

We want to serve to our fullest possible extent, and will give space to any worthy stories or articles that have a message or a purpose.

Exchange Banquet In Louisville Big Success

The most delightful social affair in the history of motion pictures in Kentucky was the banquet given recently in honor of the employees of the Associated First National Exchange of Kentucky and Tennessee, and the Big Feature Rights Corporation, by the executives of the organization, in Louisville. It demonstrated the spirit which animates the First National organization in this section, which is causing it to have such marvelous growth.

"We are all one big First National family" was the keynote of the address of Col. Fred Levy, president of the organization.

Two slogans sounded at the table. One was the watchword of the First National Exchange of Kentucky or Tennessee, "You must make money on our pictures or we will not serve you." The other slogan was: "There'll be a franchise everywhere."

Joe Goldberg opened the speaking introducing his brother, Lee L. Goldberg, secretary of the First National Exchange.

Hayes Succeeds Rennie

E. J. Hayes, for the past year or so city sales manager of the Buffalo branch, has been appointed manager succeeding Hugh Rennie, who has resigned. Hayes is a veteran film man of Buffalo, although young in years.

Exchange House Organ

FIRST NATIONAL FIRST is the name of a new four-page house organ edited from the New York exchange for employees. The first issue was out a few days ago, with the information that the publication would appear "every now and then."

The sheet is a newsy little booster, and should "pep" the employees up a great deal, although we know things have been going top-notch right along.

Officers of First National First Sales Club are R. H. Clark, honorary president for life; E. J. Hayes, president; Ben Levine, vice president; W. T. Wilson, treasurer, and Ben Davis, secretary and editor.

They Can't Knock It

Jack Teller, manager of the Temple Theatre, McCook, Neb., writes the Omaha office as follows: "Allow me to congratulate you on the hundred per cent service you have been giving me, which I appreciate. I find that the franchise is the best bet I have discovered in the picture business, and one thing I have noticed is that it is the only proposition that all other salesmen take their hats off to. I have never heard one of them that was able to give First National a knock."

Wintner Goes Abroad

Paul Wintner, salesman of the Cleveland exchange, who left for Europe some weeks ago, sent a couple of post cards to the office this month. One is from London, and Paul admits having been "under the weather" for a day or so during the voyage over. He also says there were a number of people on the boat who had seen "Passion" and were raving about it.

The other card is from Berlin.



THE OATH



"A Fool There Was."



"She Taught Them to Pray for Their Father."

Artistry in Advertising

M. LEONE BRACKER, well-known poster artist, has done his first motion picture work in behalf of "Man-Woman-Marriage," Allen Holubar's First National production, reproductions presented herewith showing results gained.

One thousand stills especially posed in original sets served as models for the artist, and reproductions in color for lobby frames will be provided in addition to billboard paper of all sizes. M. Bracker's titles are given in accompanying reproductions.



"I'd Love to Wear It Always."



"The Dance of Folly."



"When Men Fought Women."



"Cup to Cup and Lip to Lip."

Interest-Items for Your Newspaper

Realism Main Thing in Pictures for First National

THE high note in motion picture production is to make things realistic, and especially does this appear to be so at the Whitman Bennett studios, where pictures are made for Associated First National Pictures. No detail, no matter how small, that will add to the effect of a production is overlooked.

For instance, if there is a telephone scene in "Salvation Nell" where only one end is shown and the actor in the scene is supposed to be angry, Kenneth Webb, the director, insists the telephone be connected and that someone on the other end give the actor an incentive for his anger. Imagine the player speaking into the telephone:

"But I insist you come up here at once. If you don't sir, I'll—"

And getting a reply unexpectedly off scene from the person at the other end:

"You and who else. Why you big stiff, try to act a little and stop four flouthing."

No wonder the actor registers surprise, and anger effectively.

If the President of the Steel Company says to his secretary who is off scene: "Take this letter and hand it to Miss Dolittle." And then: "No, never mind, I'll give it to her myself," you can bet it was a secretary he was talking to, who got up from a desk and approached for the letter, but stopped when his boss changed his mind.

Time was when only a piano was used for the dance music in ball rooms. Nowadays all the bigger studios have a full orchestra, who not only play up-to-date music for the dance, but grind out weepy strains to help the leading lady in her emotional scenes, and jazzy stuff to put the right pep in the crowd at the race track when the favorite gallops home with the bacon.

All these little details provide inspiration for the players.

Words of Wisdom Woven Out of Her Screen Career

ANITA STEWART, the talented star appearing in Louis B. Mayer's releases through First National, has gained much knowledge, she confesses, through her screen experiences.

Anita says:

"It might take a woman with brains to interest a man. Yet many a brainy woman has been unable to hold a man."

"Most men are flatterers. Others are so conceited about qualities they imagine they possess, that they haven't even the good taste to pay a woman a well deserved compliment!"

"Some men would be quite adorable if some women would only let them alone!"

"Because a man is a good dancing partner does not necessarily mean he will make a good life-partner!"

"The clever woman who will conceal her cleverness is truly clever!"

"Fashions change. Sometimes the clinging ingenue is in vogue. Sometimes the home-maker. Then again, the business woman variety. Even the vamp. Knowing all of which, 'tis well for one to develop versatility in all the arts!"



Above cut sent upon request. Order No. H. O. 4

WHEN Norma and Constance came back from their Paris trip, they brought with them some clothes, which to say the least, were "diff'rent." The gown shown above, in which Norma goes to parties and the theatre, is one of the most unusual evening gowns she possesses. Of softest velvet, it carries a motif of chrystal beads on its bodice, and on the end of the panel which forms a harem skirt. The slender straps of chrystal under the arms, and over the shoulders prove themselves worthy of their trust, not only in responsibility, but in beauty.

From the newest form of drapery on the side of the dress, there cascades a train which sweeps regally in the trail of the most popular star in screenland.

Doris Rankin, wife of Lionel Barrymore, both of whom appeared in "Jim, the Penman," an Associated First National release, has a lovely parasol of Japanese silk, heavily embroidered in Japanese designs. She had the embroidery copied by a Japanese from one of her Japanese prints, and had a nice comfortable looking Buddha carved on the handle.

The Japanese are consistent letter writers, if nothing more. Since Wallace Irwin began his now famous letters of a Japanese school-boy motion picture stars need several secretaries to keep track of the correspondence. A Japanese film fan in asking Constance Talmadge for her photo, concluded as follows: "Please to send same at once as my collection will be full of inefficiency until it is arrived at hand."

Cross Country Trip Inspires Player to Write Poetry

CHARLES RAY, who travels here and there on railroad trains to get many of the rural scenes in his Associated First National attractions, is an observing person. The rush for the dining car has always amused Ray, and during one of his recent jaunts for "shots" in "Scrap Iron" he just had to give way to the impulse to write something about it.

Ray's manuscript when completed had all the earmarks of poetry, titled "The Dining Car Shimmie," in four stanzas and through six cars:

Last call for dinner—rise from your seat.

Sink back gracefully—then repeat.

Start for the diner—right and left sway.

Meet fat lady in the narrow way.

One step forward, then two steps back—

Shove her in the wash room—all clear track.

Train starts to lurching—down on all fours.

See funny names on the vestibule doors.

Meet hungry fellow—he says: "Hey, going to the dining car?—t'other way."

Reverse your engines—feeling pretty sore.

See the silly people you saw before.

Trip over a baby—land on your ear.

Smell chops a-burning—diner's near.

Dodge past a waiter—train takes loop.

Put steady hand in someone's soup.

That's All.

Biography of Molly Malone, in First National Film

MOLLY MALONE, in Sidney Franklin's "Not Guilty," through Associated First National, is a born ingenue and long as she chooses to remain on the screen, will never grow up. Molly was born in Denver, Colorado, on February 2, 1897. She has brown eyes, brown hair, is 5 feet 1¼ inches in height and weighs exactly 100 pounds. Her father, who was a mining man in Denver, went to South Africa taking his family with him. While there she learned much about the savages and their ways.

Miss Malone got her start as a child with the old Vitagraph. In 1916 she appeared with Harry Carey in one picture. Miss Malone then signed up as "Fatty" Arbuckle's leading lady in a series of two-reel Robertson-Cole comedies. Since that time her most successful pictures have been "It's a Great Life," "Stop Thief," "Just out of College" and "Peck's Bad Boy."

Miss Malone has played ingenue parts and leads with almost every motion picture producing company in the United States. As "Marguerite," the hero's sister, Miss Malone plays a role in "Not Guilty" that is as refreshing and sweet as the little actress is beautiful. Her hobby is interior decorating and she spends her spare time swimming, dancing, and looking after her Persian cat which she treasures very much.

Exploitation Index

A complete list of all exploitation stories which have been published in *FRANCHISE* to date, excluding this issue, are herewith arranged alphabetically for exhibitor convenience.

ATTRACTION	TOWN	PAGE	DATE OF ISSUE
Branded Woman, The.....	Los Angeles, Cal.....	16.....	January 15
Curtain	Fon du Lac, Wis.....	17.....	January 15
Curtain	Portland, Ore.....	16.....	February 1
Dangerous Business.....	Lafayette, Ind.....	12.....	February 15
Dangerous Business.....	Cincinnati, O.....	12.....	February 15
Dangerous Business.....	Seattle, Wash.....	13.....	February 15
Daughter of Two Worlds.....	Newburgh, N. Y.....	13.....	January 15
Devil's Garden, The.....	Harlan, Ia.....	7.....	February 15
Devil's Garden, The.....	New York City.....	8.....	February 15
Dinty	Atlanta, Ga.....	12.....	January 15
Dinty	Minneapolis, Minn.....	16.....	January 15
Dinty	St. Paul, Minn.....	16.....	January 15
Dinty	New Orleans, La.....	16.....	January 15
Dinty	Boston, Mass.....	17.....	January 15
Dinty	New York City.....	17.....	February 1
Dinty	New Orleans, La.....	17.....	February 1
Dinty	Indianapolis, Ind.....	9.....	February 15
Dinty	Oklahoma City, Okla.....	10.....	February 15
Dinty	Lima, Ohio.....	11.....	February 15
Dinty	Fon du Lac, Wis.....	13.....	February 15
Don't Ever Marry.....	Laredo, Texas.....	17.....	February 1
Don't Ever Marry.....	West Point, Ga.....	11.....	February 15
Forty-five Minutes from Broadway.....	Williston, N. D.....	15.....	February 1
Forty-five Minutes from Broadway.....	Wilmington, N. C.....	8.....	February 15
Forty-five Minutes from Broadway.....	Rome, N. Y.....	13.....	February 1
Go and Get It.....	Buffalo, N. Y.....	17.....	January 15
Go and Get It.....	Salem, Ore.....	7.....	February 15
Go and Get It.....	Putnam, Conn.....	8.....	February 15
Go and Get It.....	Dallas, Texas.....	10.....	February 15
Good References.....	Los Angeles, Cal.....	17.....	January 15
Good References.....	Evansville, Ind.....	18.....	February 1
Good References.....	Fon du Lac, Wis.....	13.....	February 15
Great Adventure, The.....	New York City.....	11.....	February 1
Idol Dancer, The.....	Jamestown, N. Y.....	11.....	February 1
Love Expert, The.....	Billings, Mont.....	16.....	January 15
Love Expert, The.....	Los Angeles, Cal.....	14.....	February 1
Man-Woman-Marriage	Paterson, N. J.....	3.....	February 15
Married Life.....	Cleveland, Ohio.....	11.....	February 15
Nomads of the North.....	Los Angeles, Cal.....	13.....	January 15
Nomads of the North.....	Detroit, Mich.....	13.....	February 15
Nomads of the North.....	(Advertisement)	16.....	February 15
Notorious Miss Lisle, The.....	Portland, Ore.....	15.....	January 15
Passion	Newark, N. J.....	11.....	January 15
Passion	New York City.....	17.....	February 1
Passions Playground.....	Lafayette, Ind.....	15.....	January 15
Peaceful Valley.....	Los Angeles, Cal.....	15.....	January 15
Peaceful Valley.....	Montreal, Canada.....	10.....	February 1
Peaceful Valley.....	Albany, N. Y.....	14.....	February 1
Peaceful Valley.....	Albany, N. Y.....	11.....	February 15
Scoffer, The.....	Milwaukee, Wis.....	10.....	February 15
Toonerville Trolley, The.....	Los Angeles, Cal.....	13.....	January 15
Turning Point, The.....	Lafayette, Ind.....	16.....	February 1
Twin Beds	Minneapolis, Minn.....	15.....	February 1
Twin Beds	New York City.....	18.....	February 1
Twin Beds	Fon du Lac, Wis.....	12.....	February 15
Twin Beds	(Advertisement)	13.....	February 15
What Women Love.....	West Point, Ga.....	13.....	February 1
What Women Love.....	Northampton, Mass.....	10.....	February 15
What Women Love.....	Hamilton, Ohio.....	11.....	February 15
Yes or No	Cincinnati, Ohio.....	14.....	January 15
Yes or No	Salisbury, N. C.....	10.....	February 1
Yes or No	Laredo, Texas.....	13.....	February 1
Yes or No	Lafayette, Ind.....	18.....	February 1
Yes or No	Laredo, Texas.....	10.....	February 15

Canada On the Job

NEWS from the frozen North carry the information that the New Grand Theatre, in Montreal, played "The Branded Woman" to capacity for two weeks and then brought in "Dinty" at bigger prices than had ever been received there.

Previous to the "Dinty" engagement, the top price was fifty cents. This was raised to sixty cents—and the attraction was held over for a second week.

Every picture's a big one!

Convention In Devils Lake

The Devils Lake Daily Journal, Devils Lake, North Dakota, carries in a recent issue a half-column account on the front page of a First National convention held in that city. About twenty managers of theatres from that section of the state met to "talk over ways and means of affiliating themselves with First National."

Archie Miller, manager of the Grand in Devils Lake, is a member of the board of directors, and at the meeting the managers became sub-franchise holders. The conference was under the direction of E. A. Wescott of Minneapolis.

Buffalo Franchise Board

Exhibitors in the Buffalo territory are flocking around the First National window reading eagerly the announcement headed "Our Partners." This board carries the list of franchise holders in the Buffalo territory. As franchises are sold and approved, the names are added to the list. Mr. Hayes is being complimented on this novel method of letting exhibitors know who are First National franchise holders.

Big Five Duo Scores

(Continued from page 3)

The American Theatre in Denver ended its first week showing of "The Kid" on February 5, with a record for attendance of 44,000, a figure which far exceeds anything the house had ever done before. It was held over a second week with business undiminished. Theatres in Atlanta, Milwaukee, Minneapolis and St. Paul started runs of the production at the same time as the Denver theatre and report capacity business.

Indianapolis started its run coincidental with the Strand in New York. Turn-aways in the Indiana Metropolis were reported for each performance.

Eighteen theatres in Boston have booked the picture for runs of various length, none less than a week, the opening date being February 13.

Results and Opinions of Our Attractions

"WHAT WOMEN LOVE" (Annette Kellerman). Pleased the audience, and some patrons even spoke of it as the best picture of the week. *Trenton Theatre, Lynchburg, Va.—J. B. Trent.*

"UNSEEN FORCES." Played three days and took well. No special exploitation used. *Strand, Knoxville, Tenn.—Alex. Lukowski.*

"DANGEROUS BUSINESS" (Constance Talmadge). Went very well. No special exploitation, but some extra newspaper space was used. Played for three days. *Riviera, Knoxville, Tenn.—W. E. Drumbar.*

"THE BEAUTY MARKET" (Katherine MacDonald). Played three days. Pleased the audience, which showed great interest in it. *Haven Theatre, Olean, N. Y.—Alba W. Root.*

"MARRIED LIFE" (Mack Sennett). Three days. Audience was well pleased, laughing heartily and at times cheering the picture. Window displays, twenty-four sheet on illuminated board, and usual posters and newspaper display. *Empress, Laramie, Wyo.—James F. Lynch.*

"THE KID" (Charles Chaplin). Played twelve shows a day, each an hour and ten minutes, to the best attendance during a three months' period. 100 percent. satisfactory and everybody happy. *Criterion Theatre, Atlanta, Ga.—Willard C. Patterson.*

"THE HEART OF A FOOL." Caused a great deal of favorable comment. Played three days. *Strand, Knoxville, Tenn.—Alex. Lukowski.*

"DINTY." Knoxville likes "Freckles" Barry. The picture caused talk among theatregoers that continued for a week, though the picture only played a three-day engagement. *Riviera Theatre, Knoxville, Tenn.—W. E. Drumbar.*

"THE WOMAN GIVES." Audiences gave this Norma Talmadge picture a warm reception during the two days it played. Large portraits of Norma and numerous cut-outs from the posters were used in exploitation. *Orpheum, Scottsbluff, Neb.—W. H. Ostenburg, Jr.*

"DINTY." Equalled the record made by "Dangerous Business," which holds the record for 1921 business at this theatre. Barry is a warm favorite in Louisville. The picture went big, despite two days of rain and the beginning of Lent. *Strand, Louisville, Ky.—George J. Maurer.*

"INFERIOR SEX." Very marked interest shown by audience in this picture throughout three days' engagement. *Haven Theatre, Olean, N. Y.—Alba W. Root.*

"TWO WEEKS." Generally very pleasing. All comment heard was favorable. *Haven Theatre, Olean, N. Y.—Alba W. Root.*

"LOVE, HONOR AND BEHAVE." Ordinary business. An unusually heavy snowstorm, followed by thaw, interfered with the success of the engagement. *Schade Theatre, Sandusky, O.—George J. Schade.*

Music Cue

"PASSION"

By James C. Bradford



A FIRST NATIONAL ATTRACTION

Min.	(T)itle or (D)escription	Selection
JEANNE THEME	"CLAIRE DE LUNE" (From "Werther")	MASSENET

MUSICAL PROGRAMME

1 1/2	At screening	Manon
1 3/4	T In year 1759	Le Retour
2 1/4	D Jeanne leaves shop	Arabesque (No. 2)
1 1/2	D Armand and Jeanne—Fade out	Claire de Lune (Werther) THEME
3	T Look here comes Don Diego	March Carnevalesque
1 1/2	T Sunday	Fluette
2	T On the threshold	Passepied
1 3/4	D Count DuBarry enters	Gavotte
2	T The pangs of jealousy	Clair de Lune THEME
2 1/2	T The Bal de L'Opera	Fete Boheme (Scenes Pittoresque)
1 1/2	D Don Diego draws sword	Furioso No. 2
1 1/2	T The hue and cry	Claire de Lune THEME
2 1/2	T One morning	Prelude (Arlesienne Suite)
2	T Etienne Cloiseul	Pastel Minuette
2 1/4	T The King	Festival March
1 1/4	D Jeanne returns home	Dance of the Hours (Cello Solo)
2 1/4	T The smart set	Garden Party
1 1/2	T Let us dine together	Serenade
2 1/2	D His Majesty appears	Ballet Suite (First Movement)
1	T Armand stands in shadow of death	Kunihild
2 1/4	D Jeanne in boudoir	Midsummer
2 1/2	T Now you may go	March Burlesque
1 1/4	D Jeanne reads paper	Claire de Lune THEME "FF"
1	T Read this little song	Parisian Chanson Cou Cou
1 1/4	D Armand in cell	Melancolie
1 1/4	D Street scene—Singers	Parisian Chanson Cou Cou
1 3/4	T Here's another better than the first	Le Ponts Leparis
1 1/2	D Jeanne meets King at steps	Hamlet (March)
2 1/4	T A message from King's Chamberlain	In the Tavern
3/4	T The marriage	Bridal Chorus
2 1/4	T Fate keeps Armand	March (Scenes Pittoresque)
2 3/4	T Armand's comrades	Air de Ballet
3 1/2	T On the way	Processional March (Queen of Sheba)
2 1/2	T The plotting minister	The Vampire (Overture)
1 1/2	D Wounded lying about	Adriana Lecouvreur (Cello Solo)
3	T The sight of Armand	Air de Ballet
2 3/4	D Jeanne removes hoodwink	Intermezzo (Atonement of Pan)
1 1/4	T Armand's friend	Serenade
2	D Officer enters room	Poem
3	T I will get bread—I Promessi Sposi	(From Promised Bride)
1 1/4	D Armand leaves	Pensee Lyrique (1st Part only)
2 1/2	T The conspirators	Ruy Blas
1 1/2	T Why are you plotting against me	Claire de Lune THEME
1 1/4	T Waiting for Armand	Halka (From Halka)
2 1/4	T While France trembles	Louis XIII (Gavotte)
1 1/2	T Death's forebodings	Danse des Serpents (From Salammbô—1st Strain)
4	T Dreadful shadows	Adagio Pathetique
3 3/4	T Visitors of another nature	Nocturne—Op 48 No. 1
2 1/4	D Staircase—funeral procession	Death of a Hero (Funeral March)
1 1/4	T Grieving for her absent husband	Chanson Triste
6	T Come Armand the people are rising	Robespierre (As a Hurry)
3 1/4	T The reign of terror	Hamlet (Overture)
2	T I cannot let her perish on scaffold	Claire de Lune (THEME)
2 1/2	T The roll call of death	Francesca di Rimini
1/2	D Knife falls	Marsellaise (4 Measures)

THE END

The timing is based on a speed of 14 minutes per reel of 1000 feet

List of Releases

LOOKING FORWARD

(This list, as concerns dates and titles, is subject to change without notice, and is published merely as advance information concerning class and variety of forthcoming attractions.)

Scrambled Wives (Marguerite Clark)	6400 feet
Lessons in Love (Constance Talmadge)	
Scrap Iron (Charles Ray)	
The Passion Flower (Norma Talmadge)	

BIG FIVE SERIES

(Super specials in group No. 1)

Passion (Pola Negri and Cast of 5000)	8542 feet
The Kid (Charles Chaplin)	2085 feet
Man-Woman-Marriage (Kaufman-Holubar-Phillips)	9365 feet
The Oath (R. A. Walsh Masterpiece)	
Sowing the Wind (Mayer-Anita Stewart)	8867 feet

LATEST ATTRACTIONS

(Since January 1, 1921)

Mamma's Affair (Constance Talmadge)	5950 feet
Toonerville Trolley No. 5 (Comedy)	2085 feet
The Great Adventure (Lionel Barrymore)	5627 feet
Toonerville Trolley No. 4 (Comedy)	1970 feet
Mv Lady's Latchkey (Katherine MacDonald)	5067 feet
Not Guilty (Sidney Franklin)	6170 feet
The Woman in His House (Special)	7524 feet
The Old Swimmin' Hole (Charles Ray)	5924 feet

PRIOR TO JANUARY 1, 1921

Every Picture Is New Until Your Patrons Have Seen It

Nineteen and Phyllis (Charles Ray)	6 reels
Dinty (Wesley Barry)	7 reels
Unseen Forces (All-Star Franklin)	6 reels
Love, Honor and Behave (Sennett Comedy)	5 reels
Dangerous Business (Constance Talmadge)	5 reels
Skipper's Narrow Escape (Toonerville Comedy)	2 reels
The Devil's Garden (Lionel Barrymore)	6 reels
Wet and Warmer (Lehrman Comedy)	2 reels
The Scoffer (Allan Dwan Production)	6 reels
Old Dad (Mildred Harris)	6 reels
Twin Beds (The DeHavens)	5 reels
Nomads of the North (James Oliver Curwood)	6 reels
Peaceful Valley (Charles Ray)	6 reels
Toonerville Trolley (Dan Mason)	2 reels
The Kick in High Life (Henry Lehrman)	2 reels
What Women Love (Annette Kellerman)	6 reels
The Master Mind (Lionel Barrymore)	6 reels
The Branded Woman (Norma Talmadge)	7 reels
Harriet and the Piper (Anita Stewart)	6 reels
Curtain (Katherine MacDonald)	5 reels
In the Heart of a Fool (Allan Dwan Special)	7 reels
Good References (Constance Talmadge)	6 reels
Forty-five Minutes from Broadway (Charles Ray)	6 reels
The Jack-Knife Man (King Vidor Special)	6 reels
Notorious Miss Lisle (Katherine MacDonald)	5 reels
The Perfect Woman (Constance Talmadge)	5 reels
Go and Get It (Marshall Neilan Special)	7 reels
Yes or No (Norma Talmadge)	6 reels
Married Life (Mack Sennett Special)	5 reels
A Splendid Hazard (Allan Dwan Special)	6 reels
The Yellow Typhoon (Anita Stewart)	6 reels
The Love Expert (Constance Talmadge)	5 reels
Passion's Playground (Katherine MacDonald)	6 reels
Polly of the Storm Country (Mildred Harris)	6 reels
Don't Ever Marry (Marshall Neilan Special)	6 reels
The Woman Gives (Norma Talmadge)	6 reels
The Idol Dancer (D. W. Griffith Special)	7 reels
The Family Honor (King Vidor Special)	6 reels
The Inferior Sex (Mildred Harris)	6 reels
The Fighting Shepherdess (Anita Stewart)	6 reels
A Twilight Baby (Henry Lehrman)	3 reels
In Search of a Sinner (Constance Talmadge)	5 reels
The River's End (Marshall Neilan Special)	6 reels
The Turning Point (Katherine MacDonald)	6 reels
Two Weeks (Constance Talmadge)	6 reels
Even as Eve (Rolfé All-Star Special)	6 reels
A Daughter of Two Worlds (Norma Talmadge)	6 reels
The Greatest Question (Griffith All-Star)	6 reels
In Old Kentucky (Anita Stewart)	8 reels
A Day's Pleasure (Charles Chaplin)	2 reels
The Beauty Market (Katherine MacDonald)	6 reels
Heart 'O the Hills (Mary Pickford)	6 reels
Mind the Paint Girl (Anita Stewart)	6 reels
A Virtuous Vamp (Constance Talmadge)	5 reels
In Wrong (Jack Pickford)	5 reels
The Thunderbolt (Katherine MacDonald)	5 reels
Back to God's Country (James Oliver Curwood)	6 reels
Her Kingdom of Dreams (Anita Stewart)	7 reels
A Temperamental Wife (Constance Talmadge)	6 reels
The Hoodlum (Mary Pickford)	6 reels
Burglar by Proxy (Jack Pickford)	5 reels
Bill Apperson's Boy (Jack Pickford)	6 reels
Human Desire (Anita Stewart)	6 reels
Sunnyside (Charles Chaplin)	3 reels
Choosing a Wife (Special)	6 reels
Auction of Souls (Aurora Mardiganian)	7 reels
Daddy Long Legs (Mary Pickford)	7 reels
Mary Regan (All-Star)	7 reels
Whom the Gods Would Destroy (All-Star)	7 reels
A Midnight Romance (Anita Stewart)	6 reels
Our Teddy (Special)	6 reels
Virtuous Wives (Anita Stewart)	6 reels
Shoulder Arms (Charles Chaplin)	3 reels
The Panther Woman (Olga Petrova)	6 reels
Romance of Tarzan (Elmo Lincoln)	7 reels
Italy's Flaming Front (Special)	6 reels
Pershing's Crusaders (Special)	6 reels
Tempered Steel (Olga Petrova)	5 reels
A Dog's Life (Charles Chaplin)	3 reels
Passing of the Third Floor Back (Sir Forbes Robertson)	6 reels

Here's a Real Surprise for You!



The latest Charles Ray picture carries a genuine surprise for exhibitors and their patrons. It's a picture that is unique, out of the ordinary. It is one of the most finished and artistic productions we have seen and we take pleasure in recommending it as such. It's an unforgettable picture, one that takes you back to the days of the little red school house and the old swimmin' hole—days filled with the charm and glamour of youth. Packed with miles of smiles and a few tears. That's why we think it's the best of the famous star's pictures and why we call it a Charles Ray

S P E C I A L

Arthur S. Kane presents

CHARLES RAY

in

"The Old Swimmin' Hole"

From James Whitcomb Riley's Old Home Poem, by arrangement with the publishers, The Bobbs-Merrill Company, Indianapolis, Ind.

Directed by Joseph De Grasse

Adapted to the screen by Bernard McConville; photographed by George Rizard; second camera, Ellsworth Rumer; edited by Harry L. Decker; technical supervisors, Robert Bennett and Clarence DeWitt; foreign representative, David P. Howells, Inc., 729 Seventh Avenue, New York City.



A First National
Attraction

*That's another reason why
There'll be a Franchise everywhere*

THE ASSOCIATED FIRST NATIONAL FRANCHISE



Caught!

No. 596

NEW YORK March 31st 1921

ASSOCIATED FIRST NATIONAL PICTURES, INC.

PAY TO THE ORDER OF K. L. MANNEN \$ 30.00

THIRTY DOLLARS

BY [Signature] TREASURER

THE GUARANTY TRUST CO. 1-107
OF NEW YORK
FIFTH AVENUE OFFICE.

BY [Signature] MANAGER

Read on page 6 how Mannen of Seattle caught Franchise in three "misrepresentations."

—but Franchise "lied" like a gentleman.

Albany Lobby Frame



Above is an interior lobby frame in which the Strand Theatre, Albany, N. Y., mixes an original painting with a selection of five stills. The house was opened with "Jim the Penman," starring Lionel Barrymore



This slide does all but talk—let your ads do that

List of Releases

BIG FIVE SERIES

(Super specials in group No. 1)

Passion (Pola Negri and Cast of 5000).....	9058 feet in 9 reels
The Kid (Charles Chaplin).....	5360 feet in 6 reels
Man-Woman-Marriage (Kaufman-Holubar-Phillips).....	8 reels
The Oath (R. A. Walsh Masterpiece).....	7960 feet in 8 reels
Sowing the Wind (Mayer-Anita Stewart).....	8867 feet in 9 reels

LATEST ATTRACTIONS

(Since January 1, 1921)

Mamma's Affair (Constance Talmadge).....	5584 feet in 6 reels
Toonerville Trolley No. 5 (Comedy).....	2060 feet in 2 reels
The Great Adventure (Lionel Barrymore).....	5627 feet in 6 reels
Toonerville Trolley No. 4 (Comedy).....	1970 feet in 2 reels
My Lady's Latchkey (Katherine MacDonald).....	5067 feet in 5 reels
Not Guilty (Sidney Franklin).....	6293 feet in 6 reels
The Woman in His House (Special).....	7524 feet in 8 reels
The Old Swimmin' Hole (Charles Ray).....	6161 feet in 6 reels
Scrambled Wives (Marguerite Clark).....	6144 feet in 6 reels
Trust Your Wife (Katherine MacDonald).....	5275 feet in 5 reels
The Passion Flower (Norma Talmadge).....	6953 feet in 7 reels
Jim the Penman (Lionel Barrymore).....	6098 feet in 6 reels

PRIOR TO JANUARY 1, 1921

Every Picture Is New Until Your Patrons Have Seen It

Nineteen and Phyllis (Charles Ray).....	5965 feet in 6 reels
Dinty (Wesley Barry).....	6985 feet in 7 reels
Unseen Forces (All-Star Franklin).....	5680 feet in 6 reels
Love, Honor and Behave (Sennett Comedy).....	4572 feet in 5 reels
Dangerous Business (Constance Talmadge).....	5103 feet in 5 reels
Skipper's Narrow Escape (Toonerville Comedy).....	1880 feet in 2 reels
The Devil's Garden (Lionel Barrymore).....	6342 feet in 6 reels
Wet and Warmer (Lehrman Comedy).....	2061 feet in 2 reels
The Scoffer (Allan Dwan Production).....	6518 feet in 7 reels
Old Dad (Mildred Harris).....	5388 feet in 6 reels
Twin Beds (The DeHavens).....	5580 feet in 6 reels
Nomads of the North (James Oliver Curwood).....	6263 feet in 6 reels
Peaceful Valley (Charles Ray).....	6653 feet in 7 reels
Toonerville Trolley (Dan Mason).....	2 reels
The Kick in High Life (Henry Lehrman).....	2067 feet in 2 reels
What Women Love (Annette Kellerman).....	6377 feet in 6 reels
The Master Mind (Lionel Barrymore).....	6541 feet in 7 reels
The Branded Woman (Norma Talmadge).....	6761 feet in 7 reels
Harriet and the Piper (Anita Stewart).....	5605 feet in 6 reels
Curtain (Katherine MacDonald).....	5328 feet in 5 reels
In the Heart of a Fool (Allan Dwan Special).....	6273 feet in 7 reels
Good References (Constance Talmadge).....	5850 feet in 6 reels
Forty-five Minutes from Broadway (Charles Ray).....	5946 feet in 6 reels
The Jack-Knife Man (King Vidor Special).....	6448 feet in 6 reels
Notorious Miss Lisle (Katherine MacDonald).....	5014 feet in 5 reels
The Perfect Woman (Constance Talmadge).....	5249 feet in 5 reels
Go and Get It (Marshall Neilan Special).....	6928 feet in 7 reels
Yes or No (Norma Talmadge).....	6477 feet in 6 reels
Married Life (Mack Sennett Special).....	4938 feet in 5 reels
A Splendid Hazard (Allan Dwan Special).....	6174 feet in 6 reels
The Yellow Typhoon (Anita Stewart).....	6347 feet in 6 reels
The Love Expert (Constance Talmadge).....	5888 feet in 6 reels
Passion's Playground (Katherine MacDonald).....	5962 feet in 6 reels
Polly of the Storm Country (Mildred Harris).....	6608 feet in 7 reels
Don't Ever Marry (Marshall Neilan Special).....	6518 feet in 7 reels
The Woman Gives (Norma Talmadge).....	5923 feet in 6 reels
The Idol Dancer (D. W. Griffith Special).....	6955 feet in 7 reels
The Family Honor (King Vidor Special).....	5884 feet in 6 reels
The Inferior Sex (Mildred Harris).....	5695 feet in 6 reels
The Fighting Shepherdess (Anita Stewart).....	5954 feet in 6 reels
A Twilight Baby (Henry Lehrman).....	3188 feet in 3 reels
In Search of a Sinner (Constance Talmadge).....	5485 feet in 5 reels
The River's End (Marshall Neilan Special).....	6584 feet in 7 reels
The Turning Point (Katherine MacDonald).....	5778 feet in 6 reels
Two Weeks (Constance Talmadge).....	5998 feet in 6 reels
Even as Eve (Rolf All-Star Special).....	6237 feet in 6 reels
A Daughter of Two Worlds (Norma Talmadge).....	6078 feet in 6 reels
The Greatest Question (Griffith All-Star).....	5830 feet in 6 reels
In Old Kentucky (Anita Stewart).....	7649 feet in 8 reels
A Day's Pleasure (Charles Chaplin).....	1714 feet in 2 reels
The Beauty Market (Katherine MacDonald).....	5994 feet in 6 reels
Heart o' the Hills (Mary Pickford).....	6329 feet in 6 reels
Mind the Paint Girl (Anita Stewart).....	5661 feet in 6 reels
A Virtuous Vamp (Constance Talmadge).....	5411 feet in 5 reels
In Wrong (Jack Pickford).....	5116 feet in 5 reels
The Thunderbolt (Katherine MacDonald).....	4840 feet in 5 reels
Back to God's Country (James Oliver Curwood).....	6237 feet in 6 reels
Her Kingdom of Dreams (Anita Stewart).....	7287 feet in 7 reels
A Temperamental Wife (Constance Talmadge).....	6221 feet in 6 reels
Burglar by Proxy (Jack Pickford).....	6462 feet in 6 reels
Bill Apperson's Boy (Jack Pickford).....	5090 feet in 5 reels
Human Desire (Anita Stewart).....	5625 feet in 6 reels
Sunnyside (Charles Chaplin).....	5590 feet in 6 reels
Choosing a Wife (Special).....	2769 feet in 3 reels
Auction of Souls (Aurora Mardiganian).....	6385 feet in 6 reels
Daddy Long Legs (Mary Pickford).....	7204 feet in 7 reels
Mary Regan (All-Star).....	7614 feet in 8 reels
Whom the Gods Would Destroy (All-Star).....	6804 feet in 7 reels
A Midnight Romance (Anita Stewart).....	7446 feet in 7 reels
Our Teddy (Special).....	5886 feet in 6 reels
Virtuous Wives (Anita Stewart).....	6517 feet in 7 reels
Shoulder Arms (Charles Chaplin).....	6174 feet in 6 reels
The Panther Woman (Olga Petrova).....	3205 feet in 3 reels
Romance of Tarzan (Elmo Lincoln).....	5891 feet in 6 reels
Italy's Flaming Front (Special).....	6627 feet in 7 reels
Pershing's Crusaders (Special).....	6186 feet in 6 reels
Tempered Steel (Olga Petrova).....	5914 feet in 6 reels
A Dog's Life (Charles Chaplin).....	5 reels
Passing of the Third Floor Back (Sir Forbes Robertson).....	2674 feet in 3 reels
	6 reels

Mudd and Colley Book Big Series

Birmingham Gets Six Straight Weeks of Grand Pictures Season—Plunkett Praises "The Oath"

BIRMINGHAM, ALABAMA, is one of the most recent cities to join the long list booking the Grand Pictures Season, including the first five big attractions in the Big Five series. However, Birmingham surpasses some of the other places, through the fact that instead of five successive weeks, the city will get six straight weeks of First National attractions. Five of the weeks will cover the complete Big Five series, the sixth being the Norma Talmadge attraction, "The Passion Flower."

The Rialto Theatre, operated by Mudd and Colley, is the house where the attractions are to be shown closing with "The Oath" the week of May 9. The opening attraction, "Man-Woman-Marriage," was played the week of April 4, and at the time of going to press, reports of the engagement had not reached New York.

BIG EXPLOITATION

OTHER exhibitors who are also playing the Grand Pictures Season may be interested in the fact that extra effort has been exerted by Mudd and Colley to insure unusual exploitation and publicity for the six weeks of big pictures. Tie-ups have been made in various directions, no angle being overlooked that would tend to acquaint the public with the fact that the Rialto is progressive enough to supply the best, and successively. There may be much to the idea of "taking the public by storm," as it places the house and the management in a class above competitors.

One of the Big Five has scarcely finished demonstrating its box office power in the South, as noted in the preceding issue of Franchise in citing the case of "Passion" in West Palm Beach, Florida, at \$1 admission. Every house record of the Fashion Beaux Arts Theatre was broken.

J. W. Trunk, of the Dome Theatre, Youngstown, Ohio, had a test run of "Sowing the Wind" at his house in March, and was greatly pleased with results. He wired First National as follows: "Our test run on 'Sowing the Wind' proved a real treat for everybody. Capacity all week. Worthy of its classification in Big Five. Congratulations."

Close on the heels of that telegram came a letter from Joseph Plunkett, managing director of the Strand Theatre, New York, in which Mr. Plunkett expressed his opinion of "The Oath," another of the Big Five, and the last in the list which plays the Birmingham Rialto. The New York Strand has not yet played "The Oath," but Mr. Plunkett's opinion was formed at a private screening, and his letter followed:

ONE OF FINEST

"I cannot refrain from writing you regarding R. A. Walsh's picture, 'The Oath,' which I

have just seen. I really think this is one of the finest pictures of the year, because it contains such tremendous drama, of the kind that pleases the audiences. Mr. Walsh is to be congratulated for this splendid production, and First National is also for having secured what I am sure will be a big box office winner."

At the time this is written, Mr. Plunkett is winding up a week's engagement of "Man-Woman-Marriage," which held up remarkably well in comparison to previous engagements throughout the country.

John Kavanaugh, of Auburn, N. Y., in writing concerning the engagement of "Passion" at the Jefferson Theatre there, remarked that Manager Breslin drew record crowds for the three days of the run, and that First Nationals in general are scoring big hits constantly and are building up a strong army of boosters. He says: "Everybody says that the best pictures in the city are shown at the Jefferson, which house is conducting its policy under a franchise."

HE WAS DOUBTFUL

Another instance which may be of interest and profit is the case of the Ada Meade Theatre in Lexington, Ky. The management of this theatre was somewhat in doubt as to whether he could play "The Kid," or any pictures, in Lexington for six days. But during the engagement he wrote the Louisville exchange as follows: "The big complaint I have is that our theatre will not hold all those that wish to come. We have sold out for every show so far this week and turned hundreds away. Did not do much more advertising than usual, outside of the few window cards that were used. The Ada Meade seats about 900, but this week we could have filled to capacity a much larger theatre. Wish I could play all pictures that are as good as this one." (Signed) Henry F. Eger, manager.

In Bellevue, Ky., across from Cincinnati, "The Kid" broke all records at the Avenel Theatre, and the management expressed a desire to run it again at a later date. The original engagement was for twice the number of days than usual.

FIRST NATIONAL WEEK

In addition to the Grand Pictures Season of First National attractions which is sweeping the country, there are many cities which are advertising First National Weeks. Many of these are no doubt taking a cue from the 190 houses in the Seattle territory which put over a First National Week to unusual results. The Los Angeles territory has already followed suit, and the first week in May will see four additional territories in the Middle West launch First National Weeks. These are Kansas City, St. Louis, Omaha and Eastern Canada, Toronto being the distributing point for the latter.

Independents Hold Industry Future

J. D. Williams Observes Condition on Coast and Speaks of Production Changes

THE day of huge groups of consolidated producing units is rapidly passing away on the west coast.

Production is becoming decentralized.

Individual producing effort is taking its place.

Stars and directors alike, instead of renewing affiliations with great producing organizations, are breaking away and setting up their own independent units.

The result is a great increase of healthy competition which is already beginning to make itself felt in the improved quality of the pictures thus made, and which is bound to result in better pictures than these same stars and directors ever made under the old "consolidated" system.

These are the developments in production that J. D. Williams, manager of Associated First National Pictures, Inc., found most significant in his recent visit to Los Angeles. Mr. Williams returned to New York Sunday, March 20th, after an absence of three weeks in the West, thoroughly delighted with the results of his trip.

"There is a marked change in production methods at the west coast studios," said Mr. Williams, "and one which is most assuredly going to result in better pictures and bigger pictures—pictures that will be better and bigger from an artistic as well as from a box office standpoint."

"The change I mean is the breaking up of the huge consolidations of stars and directors, and the formation by these stars and directors of their own independent producing organizations. These have multiplied on every hand

until there are twenty producing units, each one competing with every other, where there were two or three top-heavy groups before.

"It is a change that was bound to come and every one interested in the progress and development of the motion picture should welcome it. Its effect upon the quality of pictures will be not only decisive, but it will be almost instantaneous. When twenty stars or directors are working, each independent of the other, to produce the best possible product for the same market, the competition is not only many times keener than before, but many times healthier. The incentive to strain every resource to turn out the finest pictures that can be made amounts to a positive necessity. And the result must be pictures that the exhibitor will welcome and the public enjoy to a degree that has hitherto been unknown."

"The independent producing system is the only one that will give the exhibitor the really 'super-productions' that are now more necessary than ever to the continued popularity and prosperity of the motion picture theatre. The old system has proven, in operation, its own condemnation. It has written its own death sentence. Attractive in theory and capable of plausible proof on paper, in practice it only results in the strangling of individual effort, the throttling of individual ideas. It tends to make stereotyped productions, and every showman knows that productions turned out by a formula or a given prescription are doomed as soon as the public has had a taste of two or three of them."

"The motion picture production must always be the creation of individual personality."

\$10 Reward!

WE'RE still offering a real, honest-to-goodness check for each lie or exaggeration found in FRANCHISE.

Even the trade publications are now carrying page ads announcing this fact.

K. L. Mannen, of Greater Theatres Company, Seattle, Wash., declared we exaggerated when we published three of his newspaper ads, after adding the trademark. Of course, it was no exaggeration, but AN IMPROVEMENT—but we sent the \$30 by return mail because it was worth it to show him how to make his ads better. The trademark improved the ads at least twenty-five percent, and it's worth \$30 to us to be of service to exhibitors.

Read FRANCHISE and you can't go wrong.

Results and Opinions of Our Attractions

"UNSEEN FORCES." Highly pleasing. "Wet and Warmer" was shown on the same bill and the combination provided an evening of unusually enjoyable entertainment. *Wonderland, Lorain, O.—August 11g.*

"IN SEARCH OF A SINNER." Showing satisfactory. Third run. *Delaware Theatre, Albany, N. Y.—Sam Suckno.*

"LOVE, HONOR AND BEHAVE." Double First National bill along with "The Punch of the Irish." It got the business. *Wonderland, Lorain, O.—August 11g.*

"THE KID." A knockout. Opened February 14 and ran four weeks. "Passion" was opposition at the Grand. *Columbia, Pittsburgh, Pa.—T. H. Schrader.*

"THE KID." Best reception ever accorded a picture. Broke records. Chaplin cheered to the echo when his name appeared. *Ambassador, Los Angeles—S. Barrett McCormick.*

"THE WOMAN IN HIS HOUSE." Good. Played three days. *Strand, Canton, O.—J. D. Kessler.*

"PASSION." Satisfactory. The Grand celebrated its third anniversary with the showing of this picture. Forty-piece orchestra used. *Grand, Pittsburgh, Pa.—W. F. Mason.*

"PASSION." Two weeks in Milwaukee. Audiences liked it very much. *Strand, Milwaukee, Wis.—E. J. Weisfeldt.*

"DAUGHTER OF TWO WORLDS." Good. Norma is always popular. Second run here. *Pine Hills Theatre, Albany, N. Y.—Harry Lazarus.*

"THE BRANDED WOMAN." Good. Third run. *Hudson, Albany, N. Y.—J. E. Roberts.*

"POLLY OF THE STORM COUNTRY." Proved fairly popular. Special music used. *Majestic, Streator, Ill.—Bradford Brayton.*

"POLLY OF THE STORM COUNTRY." Good. Second run. *Colonial, Albany, N. Y.—Walter M. Powers.*

"TWIN BEDS." Opened "First National Week" at the Strand. Considered better than the stage play. *Strand, Louisville, Ky.—George J. Maurer.*

"THE DEVIL'S GARDEN." A big treat; ran the last half of "First National Week." Good crowds throughout. *Strand, Louisville, Ky.—G. J. Maurer.*

"MARRIED LIFE." Sent them all away laughing and proved very popular. *Central, Fairbury, Ill.—Elmer Ramsey.*

"PASSION." Picture showed for three days at \$1.00 scale. Everyone charmed and many declared they would have paid more to see it. Broke records. *Fashion Beaux Arts, Palm Beach, Fla.—Stanley G. Warrick.*

"DINTY." Broke attendance records. Patrons have asked that this picture be brought back. Ten newsboys employed to sell programs along with papers. One of the most popular shows presented by the Crescent. *Crescent, Pontiac, Ill.—Hal Opperman.*

"THE OLD SWIMMIN' HOLE." Comment pleasing; considered good entertainment. *Ambassador Theatre, Los Angeles—S. Barrett McCormick.*

"THE KID." Broke records, surpassing those made by "Passion." Played big by the critics. *Ambassador, Los Angeles—S. Barrett McCormick.*

"THE KID." Best seller the Crescent has ever offered. Broke records for three days. Had a youngster dressed like Jackie Coogan distributing heralds. *Crescent, Pontiac, Ill.—Hal Opperman.*

"THE INFERIOR SEX." Good on third run. *Hudson, Albany, N. Y.—J. E. Roberts.*

"THE PERFECT WOMAN." Constance Talmadge scores another hit. Attendance S. R. O. *Majestic Theatre, Streator, Ill.—Bradford Brayton.*

"HARRIET AND THE PIPER." Stewart a favorite in Laredo. Everybody pleased. *Rialto, Laredo, Tex.—H. A. Daniels.*

"IN THE HEART OF A FOOL." Everybody pleased with the picture and praised it highly. *Royal, Laredo, Tex.—Leopoldo M. Valdez.*

"WHAT WOMEN LOVE." Everybody well pleased. First run. *Royal, Laredo, Tex.—Leopoldo M. Valdez.*

"THE DEVIL'S GARDEN." Only fair business for two days. *Crescent, Pontiac, Ill.—Hal Opperman.*

"THE RIVER'S END." Good business for second-run showing. *Colonial, Albany, N. Y.—Walter M. Powers.*

"YELLOW TYPHOON." Very pleasing. No special exploitation. *Grand, Tiffin, O.—R. W. Lawrence.*

"FIGHTING SHEPHERDESS." Satisfactory on third run in Albany. *Colonial, Albany, N. Y.—Walter M. Powers.*

"HARRIET AND THE PIPER." Comments pleasing, star fairly popular. Attendance good. *Majestic, Streator, Ill.—Bradford Brayton.*

"IN SEARCH OF A SINNER." Everybody enjoyed it. Third run. *Hudson, Albany, N. Y.—J. E. Roberts.*

"THE NOTORIOUS MISS LISLE." Business good. Third run. *Colonial, Albany, N. Y.—Walter M. Powers.*

"JIM THE PENMAN." Made a hit. Everybody liked it. First run. *Mark Strand, Albany, N. Y.*

"THE NOTORIOUS MISS LISLE." Intense interest shown throughout the picture. *Haven, Olean, N. Y.—Alba W. Root.*

How Do YOU Fill House for Matinees?

LIGHT attendance invariably suggests to the exhibitor in Portland, Ore., the matinees at the motion picture theatres. Evenings there are pretty much the same with Saturdays and Sundays having a slight advantage over the other five nights of the week, but it is the matinee business that keeps every theatre manager there on edge all the time. Getting patrons into the theatres while it is day light outside is the problem that is ever confronting them.

Portland has six first run houses. Each of the six does a good afternoon business but the manager of each of them has his own particular method to which he can trace the business which is done at the matinees. The methods range from location, through lobby displays and newspaper advertising to special service given by the theatre to afternoon patrons which is not accorded to those attending in the evening.

Location on a busy business street is the main essential for a good afternoon business according to Frank Lacey, manager of the Majestic Theatre.

Lobby displays says F. W. Teufel, manager of the People's Theatre, in answer to the same question.

Good pictures says Gus A. Metzger, manager of the Rivoli.

Special service to women patrons, especially shoppers, says Paul E. Noble of the Liberty Theatre.

Restful attitude in the theatre, and extra courtesy is the theory and practice of Ralph H. Winsor, manager of the Star Theatre, the holder of the Portland franchise in Associated First National Pictures, Inc.

Newspaper advertising backed up by honest performance is the policy of the Columbia Theatre under the management of A. C. Raleigh.

"Shopping is done chiefly in the afternoon," said Mr. Lacey in supporting his theory of location, "and it is shopping that brings out the people that are available for the afternoon

Portland Discovers There are At Least Six Methods To Use

business of a theatre. The number who actually attend. In other words the proximity of a theatre to the place where they naturally go in the afternoon—the shopping district—is the one thing that will assure a regular heavy afternoon attendance. Much of the support the Majestic gets in the afternoon comes from people who haven't read the newspaper advertising—people who have a couple of hours to spare between appointments, women who finish their shopping early, transients who are in the city for but a few hours and many others who are patrons incidental to the location of the theatre."

Mr. Teufel agrees with Mr. Lacey that matinee business is dependent to a great extent upon the casual attendant, the patron who is passing by, but insists that an attractive lobby display is essential in getting him into the theatre. He took charge of the People's Theatre about six months ago and paid the greatest attention to matinee business and tried special stunts including extra musical programs, souvenirs for children, and vaudeville acts, but finally discarded them all on the theory that patrons go to a motion picture theatre for motion picture entertainment.

"A lobby display will attract them into the theatre, but to keep them coming you've got to know how to put on a picture," says Mr. Teufel. "The matter of presentation is especially noticeable to women who seem to be vastly more sensitive to the artistic, effective handling of a photoplay than men. As women make up the majority of available afternoon patrons, presentation is therefore obviously an important factor in a steady matinee patronage.

"Lobby displays are important for patrons get their first impression of the picture from the display outside. They form their idea of what they are to see from these first impressions and therefore a lobby display, out of tune with the picture, makes the show itself a disappointment. Something novel is the thing I strive for, but when this doesn't develop I dress the lobby in a manner to make it most attractive to women and the afternoon business looks after itself."

"There is just one answer to the question of matinee business and that is good pictures," says Mr. Metzger. "Good pictures will draw any time—morning, afternoon or evening. If you have a star like Norma Talmadge you will do good business all day. There are a great number of women who prefer afternoon shows but so many theatres have made their afternoon shows secondary to evening performances that they have gotten out of the habit of coming. Give everything in the afternoon that you do in the evening and give the bookings up to a top standard and the question of matinee business will cease to exist for you."

Special service for women is the secret of the afternoon business done by the Liberty Theatre according to Mr. Noble.

"Our aim is to provide a restful atmosphere for the theatre in the afternoon," said Mr. Noble. "We have a young woman just inside the doors whose only duty is to smile cheerfully and direct patrons to the head usher. The head usher in turn directs them to the sections where the best seats are to be obtained and the ushers themselves take pains to hurry patrons into their seats. Many of the patrons are tired shoppers. Others have babies with them and we have special service for each. The woman's retiring room has several Chinese maids in attendance. They have individual powder puffs, hair pins of all sizes, and everything else that can go to make a woman comfortable."

Mr. Winsor holds similar ideas.

Personal Patter and Some Other Points

Weisfeldt of Wisconsin



E. J. WEISFELDT, managing director of the New Strand Theatre, one of the many Saxe Amusement Company's houses in Milwaukee, is no doubt the youngest exhibitor in Milwaukee. This does not mean, however, that Mr. Weisfeldt, or "Eddy," as he is known to those who know him well, has not been in the show business long. On the contrary, he is an experienced showman. Mr. Weisfeldt has been connected with the Saxe Amusement Co., for eight years. During the first years of his work with the Saxe organization, however, he served in the art and exploitation departments, of which he was head.

Before assuming managership of the New Strand Theatre, Mr. Weisfeldt was managing director of the Alhambra Theatre. At the time the Saxe Company lease expired on the Alhambra, February of this year, Mr. Weisfeldt was put in charge at the New Strand Theatre.

While manager of the Alhambra Theatre, Mr. Weisfeldt gained popularity for his presentations and prologues and before long these were known as "Weisfeldt Presentations" or "Weisfeldt Prologues." And although the stage at the New Strand is not as spacious as that of the Alhambra, every inch is utilized by Mr. Weisfeldt in his unrivaled presentations and prologues. As an example of this, take for instance his presentation put on in connection with "Passion," which, with simplicity as its keynote, won favor from both audiences and critics.

Ullrich Learns Rapidly

As an example of the speed with which some people grasp the fundamentals of a business and learn to adjust themselves properly to new and strange business conditions, we have Leonard A. Ullrich, proprietor of the Ben Hur Theatre, Chicago, who has been an exhibitor just sixteen (16) weeks and in that short time has distinguished himself as a live wire. When he acquired the Ben Hur he possessed no knowledge whatever of the theatre business, but in a few days he was buying and booking pictures like a veteran. By asking questions and making shrewd observations he soon decided upon several important changes in the operation of his house—the lighting of both exterior and interior, conduct of employees, etc.

FRANCHISE

is published by and for Associated First National exhibitors. It is independent and without politics. It is not a mouth organ for ANY one individual, but has the interests of each member and sub-franchise holder at heart.

Its policy is truth and service, to help oil the wheels of progress for progressive exhibitors. We offer \$10 reward for every deliberate lie or exaggeration found in these columns. We'll pay by return mail for each one.

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Publication office, Associated First National Pictures, Inc., 6 and 8 West Forty-eighth Street, New York.
LEE S. FERGUSON.....Editor

Brentlinger Chosen Head of Indiana Associated at Meeting

At the annual meeting of Associated First National Pictures of Indiana, which was held on March 14 at Indianapolis, Indiana, A. F. Brentlinger of Indianapolis was elected president and the directorate increased to a maximum of not more than fifteen members. Frank J. Rembusch of Shelbyville was elected vice-president; Henry W. Fechtman of Indianapolis, treasurer, and Floyd Brown of Indianapolis, secretary.

The directors chosen at the annual meeting were: A. F. Brentlinger, Indianapolis; C. E. Potts, Indiana Harbor; F. J. Rembusch, Shelbyville; Bruce C. Kixmiller, Bicknell; R. H. Harris, Bloomington; H. H. Johnson, Lafayette; Ivan Arnold, Kokomo; H. W. Fechtman, Carl H. Lieber, H. P. Lieber and Robert Lieber, all of Indianapolis. Robert Lieber is also president of Associated First National Pictures, Inc., the national organization.

The sessions of the convention were marked by intense enthusiasm over the reception everywhere throughout the country of "Passion," "The Kid" and "Man-Woman-Marriage," and predictions were general that "Sowing the Wind" and "The Oath," the remaining members of the quintet yet to be released, will equal the records established by the first three.

Numerous expressions of satisfaction with the sub-franchise plan were voiced, a number of exhibitors volunteering to convert one or more of their fellow exhibitors to the sub-franchise idea with the operation of which they themselves were so well pleased.

"My Lady Friends" for DeHavens

There is opportunity for unusual publicity in the announcement that the next Mr. and Mrs. Carter de Haven picture, following "The Girl in the Taxi" will be "My Lady Friends," from the stage production of that name, which ran in New York with Clifton Crawford as the star.

The mere fact that this had a long New York run should be good upon which to base stories from many angles, and the fact that Clifton Crawford was the star and later committed suicide in Europe should be good for other publicity purposes.

Treats Buffalo Right



UP in Buffalo, which is one of the better known cities of old New York state, there is an exhibitor known as Harold B. Franklin. Buffalo itself never made much of an impression upon us, but some time ago—long before we started Franchise—tidings used to come out of Buffalo that Shea's was a regular theatre. We knew it must be a fact, because you never hear of such news traveling all over the country unless there is something to it. And after these tidings had reached us for weeks and weeks, and then months and months, we rubbed our eyes and surmised that there must be a live wire manager back of Shea's.

So here's the opportunity to print Mr. Franklin's picture, with the compliments of Associated First National, and to wish him a long life and a successful one. May he never run out of First National Pictures at his theatre. That would be hard luck which Buffalo might never live through.

What Would YOU Do?

JOHAN J. BRESLIN, manager of the Jefferson Theatre, Auburn, N. Y., casts some light on a generally accepted exhibitor problem with his recent method of putting over a special feature attraction.

"There comes a time," said Mr. Breslin, "When an exhibitor can't think of a single thing to do to exploit his star. Maybe the story and title don't let themselves to stunts. He doesn't know exactly what to do."

"What should an exhibitor do in such a case?" he was asked.

"Simply bill the star heavy," responded Mr. Breslin. He pointed out his campaign for "Mamma's Affair," starring Constance Talmadge and distributed by Associated First National Pictures, Inc. He put this picture over by using forty inches of newspaper advertising space, and by placing four easel stands which displayed full sets of lobby pictures in the lobby. He used twice the number of titles painted and suspended from the theatre canopy.

And this method of "billioning the star and title heavy" put the picture over with flying colors.

Mannen Claims Franchise Exaggerated

**Gets \$30 Reward—
But a Glance at the Ads
Shows We Only
Improved Them**

WHEN is an exaggeration an improvement?
Answer: When it shows the exhibitor how he can improve his advertising or his publicity in such a way that it will mean more money at his box office and more satisfaction to himself.

It is costing us just \$30 to give you the answer to the above question, but it's worth it—every cent of it—and many additional dollars. In fact, for such a publication as "Franchise," which has the interests of 9,000 exhibitors at heart, a mere \$30 is a drop in the bucket when there is so much good which can be accomplished by merely calling attention to a particular fact.

K. L. Mannen of the Greater Theatres Company, Liberty Theatre Building, Seattle, Washington, declares that we exaggerated on page 13, of the issue of "Franchise" of March 15th, when we reproduced three advertisements after inserting the First National trademark, which had originally been left out. Two of these ads were for the Coliseum Theatre and advertised "The Scoffer" and "Mamma's Affair." The third ad was for the Liberty and advertised Charlie Chaplin in "The Kid."

None of the three had the First National trademark when it was originally published in the Seattle papers. All reference to the fact that these pictures were First National Attractions was carried in type matter in the three ads. In reproducing them in our department, putting the ad in advertising, the Editor of "Franchise" inserted the trademark in each one, thereby improving the ads, in our estimation, to a great extent.

To illustrate this fact, we are printing on this page, the cut of the Coliseum Theatre advertising "The Scoffer" before the trademark was inserted, and the cut we published in the

March 15th issue, after the trademark was inserted. By looking at the two ads and comparing them, it will be easily seen the added value of a trademark in advertising, regardless of what the attraction may be.

However, the fact that we consider the addition of the trademark an improvement instead of an exaggeration, does not keep us from mailing the check for \$30 to Mr. Mannen, for the reason stated above—that we consider it well spent and worth much more than that to all First National exhibitors. Our reply to Mr. Mannen will be noted in the second column of this page.

Let us here take the opportunity to repeat our offer of \$10 reward for every direct lie or exaggeration found in the columns of "Franchise." This offer is bonafide and we will pay it every time there is a lie or exaggeration found.

"Franchise" has no other purpose than to be of service to the exhibitor, in addition to giving him the news that is of interest, and the only

Our Reply!

Mr. K. L. Mannen,
Greater Theatres Company,
Liberty Theatre Building,
Seattle, Washington.

Dear Mr. Mannen:

We are pleased to enclose herewith our check for \$30 in payment of your claim for three exaggerations in the reproductions of your Liberty and Coliseum Theatre advertisements, which we reproduced recently in "Franchise."

We doubt that a jury would award you the damages because of the addition of the trade mark, which meant the final touch of excellence to your ad and is, we believe, an improvement and not an exaggeration or misrepresentation. The trade mark should have been in the ads, but as you overlooked it, we put it in for you.

However, we consider \$30 well spent, as we think the reproduction of your ads with the trade mark cut added should sell you on the idea that the trade mark cuts do not hurt the ads at all and, in fact, improve them. We sincerely hope to see them in all your future ads, as we like to reproduce your stuff in "Franchise," and we just can't do it if you leave the trade mark cuts out.

With best wishes,

Yours very truly,
ASSOCIATED FIRST NATIONAL
PICTURES, INC.

way we can do this is to deal in truth alone. Naturally, telegrams, letters, or articles of such nature, which quote individuals, do not come under the reward heading, as the individuals themselves will be responsible for what they write, telegraph or say.

On page 9 of this issue, you will note another page layout of advertising. Some of these were formerly without the trademark, which has been added to show how they can be improved. There is no exaggeration in any way.

What is YOUR opinion concerning the trademark in advertising? Drop the editor a line while we are on the subject and let us decide whether ads should or should not have trademarks.



BEFORE—Without a trade mark

Washington Associated Shows Worth of Exhibitor Cooperation

The practical effectiveness of exhibitors' cooperative bodies, as exemplified in the sub-franchise plan of Associated First National Pictures which is now in operation in nearly every section of the country, was demonstrated once again at the first regular meeting of the Washington, D. C., organization in the national capital Friday, March 25th.

The meeting was held primarily to bring about a working organization through the election of officers, a board of directors and an advisory committee of sub-franchise holders to confer with the directors on the problems of the theatres in the territory.

Marked enthusiasm reigned at the luncheon which preceded the business session and was carried through the elections and the discussion of organization problems which followed. Guy L. Wonders and Thomas Goldberg, both prominent Baltimore exhibitors, and leaders in Maryland theatrical affairs, made stirring addresses, bringing home to their fellow exhibitors the advantages of the sub-franchise policy for their theatres. E. Bruce Johnson, head of the legal department of the home office, attended the meeting and spoke to the members on First National policies and pictures.

The balloting at the close of the luncheon resulted in the election of Harry M. Crandall as president of the organization; Guy L. Wonders of Baltimore, vice-president, and Fritz D. Hoffman, secretary and treasurer.

The directors elected were: Guy L. Wonders, Frank H. Durkes, William C. Murphy, Fritz D. Hoffman, Harry M. Crandall, Joseph Morgan and James P. Anderson.

Theatres Change Hands

The Saxe Dayton Company, it is announced, has purchased from the Charles Pacini Estate in Kenosha, Wisconsin, three theatres, the Majestic, the Butterfly and the Strand, which show First National Attractions. With this sale went a building site for another theatre, which the new owners plan to build in the near future.

The Fitzpatrick and McElroy Company has also secured a ninety-year lease in Kenosha on the Rhode Opera House, upon which site a new house costing \$450,000 will be erected.



AFTER—Note the improvement

High Lights of Exploitation

Root In Olean Uses Throwaways for Talmadge Film

Another instance of how features may be put across in big style without sensational exploitation, comes from Olean, N. Y., where Alba W. Root, as manager of the Haven Theatre of that city, has completed a campaign for "The Branded Woman," starring Norma Talmadge.

The dignity of this production does not naturally lend itself to stunt exploitation, and consequently it was up to Mr. Root to put the picture over by conservative and yet thorough-going publicity.

Situated thus, Mr. Root relied on throwaways, letters to his mailing list, and plenty of posters, in addition to 125 inches of newspaper space to put over this three-day run. In the way of presentation, he arranged for a trio, consisting of two men and a woman, to sing an appropriate number leading up to the picture. As the main action in the feature takes place between two men and a woman, the number served as a very effective prologue.

All of the exploitation used by Mr. Root was dignified and yet forceful and very capably demonstrates that features may be put over by routine methods—providing the routine is sufficiently intensive.

Drumbar Demonstrates Tie-up With Official Holidays

With characteristic ingenuity that has marked his various exploitation stunts, W. E. Drumbar, manager of the Riviera Theatre, Knoxville, Tenn., recently put over a neat stroke that may suggest a clever idea to other exhibitors.

Drumbar's stunt was pulled on St. Patrick's Day, and consisted of nothing more or less than the fact that he put in a two-reel feature for the one-day showing. This feature was "The Punch of the Irish," a Henry Lehrman comedy, distributed by Associated First National Pictures, Inc.

There are all manner of good short subjects on the market that can be used to good advantage on special occasions to exploit the theatre. The cost is small and the timely interest aroused shows the public that the exhibitor is on the alert, and a live-wire. It's good business to have something appropriate for special occasions and the short-subject market is a dandy source of supply.

Banner Helps Comedy Break Attendance Records

"Married Life," the Mack Sennett five-reel comedy which Associated First National Pictures is distributing, broke attendance records at the Central Theatre in Fairbury, Ill., on March 10th and 11th.

"Seldom has a comedy of this kind been more thoroughly enjoyed by the theatre-goers of any town," said Elmer Ramsey, the proprietor of the theatre, after the engagement was concluded.

"How to Be Happy Though Married" was the message which a huge banner stretched across the front of the theatre bore to all passersby, before and during the engagement of the picture. It was sufficient to bring the married folks of Fairbury, to a man and woman, into the theatre, and the picture sent them away laughing.

Barbian Splashes On Big Series

BEGINS WITH "THE KID" AND USES IDEAS WHICH MAY PROVE GOOD FOR OTHERS

FOLLOWING the announcement in the April 1 issue of "Franchise" that C. A. Barbian, manager of the Waldorf and Empress Theatres, in Akron, Ohio, had announced a Grand Pictures Season for his patrons, the news comes from the Ohio city that Exhibitor Barbian has enlarged his exploitation and publicity campaign on behalf of the bigger pictures.

During the Grand Pictures Season, Exhibitor Barbian will play, according to his announcement, five of the bigger attractions in succession. These include "The Kid," "Passion," "Man-Woman-Marriage," "The Oath" and "The Woman in his House."

"The Kid" being the first of the series, Mr. Barbian naturally turned his exploitation activities toward that attraction more than the others, although the other four in the Grand Pictures Season were publicized at the same time. For two weeks prior to the opening of "The Kid," Mr. Barbian, through his publicity men, supplied the newspapers with material about each of the big productions.

In order to add all possible encouragement to the Grand Pictures Season, one of the local newspapers opened up with a Filmrick Contest two weeks in advance of the initial showing of "The Kid" at the Empress and Waldorf. This contest offered a prize of \$15 to the person who supplied the best last line to the "Filmrick." A number of succeeding prizes, consisting of tickets to the Empress, were offered those who took second, third and fourth honors.

A printed folder, 6x9 inches, devoting a page to each of the pictures to be featured during the season, was issued. A copy was placed in each of the business offices of the city and placed under each plate at meetings of such organizations as the Rotary Club, Kowanians Ad Club and the various lodges.



Three of the Barbian prize winners in "The Kid" contest

Window cards advertising "The Kid" were placed in store windows from one end of the town to the other. Various window displays were secured, the theatre tying with a jewelry store on as trivial an incidental as the sardine can which Chaplin uses for a cigarette case. This prompted a display of cigarette cases with several stills dressing the window.

Perhaps the most striking incident in the campaign was an exploitation stunt to exploit "The Kid." This was a combination kid contest and parade in which all the children of fifteen years of age or under were invited to participate. Prizes of \$20, \$10 and \$5 were offered the three children of Akron who could best impersonate Charlie Chaplin. A Saturday was set as the date upon which a parade would be held over the streets of Akron. Hundreds of children made up to resemble Chaplin walked in a procession over the busiest of Akron's streets.

The best piece of publicity was yet to come, however. This broke just two days before the opening day of the picture's run when the Akron Press announced a \$100 prize contest to local motion picture fans. It was front page stuff and offered the money to the person who wrote the best dramatic criticism of "The Kid," the initial attraction of the Grand Pictures Season.

This contest stayed on the front page for more than one week and was then displayed prominently on the inner pages.

More than one thousand persons entered the Dramatic Criticism Contest during its first four days. And more than 1600 entered the Filmrick contest during its run.

The various campaign steps as quoted in the foregoing were backed up by extra heavy newspaper advertising and the heaviest billboard advertising ever used in Akron.

How Metzger Put Originality Into "Nineteen and Phyllis"

E. Metzger's Charles Ray exploitation stunt for his Strand Theatre, Creston, Iowa, fairly reeks with human interest. It is designed for "Nineteen and Phyllis," distributed by First National Exhibitor's Circuit, Inc.

Mr. Metzger, through the columns of the local newspaper asked all nineteen year olds in the city of Creston to write their "puppy love experience" in articles not over two hundred words. The articles were to be absolutely true and were to be signed with the initials of the writer. The understanding was that the articles were to be displayed on a bulletin board in the lobby of the Strand during the run of "Nineteen and Phyllis."

For the girl or boy who wrote the best article, Mr. Metzger offered a prize of ten tickets to the Strand Theatre, good for any performance, any day.

Mr. Metzger had the letters copied on the typewriter and framed them in the lobby. They proved to be a good drawing card and stirred up quite a bit of interest in the picture.



A fashion show fits in with most any attraction. Here's one used by the Strand, Albany, N. Y., with "Jim the Penman"

First National Week Pays Maurer

LOUISVILLE FANS ENDORSE SATISFYING QUALITIES OF PROGRAMS AND SWAMP BOX OFFICE

THE Strand Theatre, Louisville, Ky., ran a "First National Week" recently and George J. Maurer, manager of the house, is still congratulating himself on the results of it. An indication of how well Louisvillians took to the idea may be gathered from the fact that Mr. Maurer was obliged to dispense with his usual line of mounted cut-outs in the lobby of the Strand, on account of the size of the crowds at most of the performances.

"Twin Beds," the Carter DeHaven farce comedy, opened the week and drew the opinion from those who saw it that DeHaven's portrayal outranked that in the stage play from which the picture was taken.

Lionel Barrymore in "The Devil's Garden" closed the week, and along with the feature "The Toonerville Trolley" was used to balance the program.

Fontaine Fox, the creator of the "Toonerville" series of cartoons, is a Louisville boy, and his first cartoons were published in the Louisville newspapers. This Mr. Maurer proceeded to capitalize in all his advertising, and carried special four column-layouts, featuring the engagement of the Toonervilles. The first performance at which they were shown was a

complete surprise to those who had expected to see animated cartoons.

Thereafter the theatre was crowded at every show and patrons leaving the house commented on the program as one of the most enjoyable the Strand had presented for many weeks. Barrymore in "The Devil's Garden" was voted a genuine treat.

An added attraction was the special 300 feet "little journey" to the homes and studios of the stars and producers who make pictures for Associated First National. This includes intimate glimpses of Marshall Neilan leaving for location in his pony "blimp," Allen Holubar directing the prehistoric scenes for "Man-Woman-Marriage," Anita Stewart, The Barrymores, Katherine MacDonald, Charles Ray and Norma and Constance Talmadge.

A newspaper advertising campaign was employed by Mr. Maurer to stimulate the success of "First National Week." Four hundred lines of advertising was used in each of the four Louisville newspapers, for each change of program, and all the resources of the Strand lobby, considered the best in the city for display purposes, were called into play to swell the attendance during the week.

Accessories Put Over Two Big Five Attractions

The results of consistent newspaper and billboard advertising boosted along by a judicious use of poster cards were demonstrated by the showings of two Associated First National releases, "Passion" on February 21, 22 and 23, and of "The Kid," for the whole week of February 28 to March 5, at the Trenton Theatre, Lynchburg, Virginia.

Manager J. B. Trent started his campaign for both pictures a month before they were shown. Starting in January, each of his advertisements for other pictures were separated from the other reading matter by a single line in bold face type, "Coming 'Passion,' the year's greatest production."

A week before the presentation of the production a series of ads began to appear both in the regular theatrical columns as well as in other parts of the paper. The Sunday before the showing, a full page was used on the last sheet of the paper with a big cut of the star. Reading notices were also used during the three days the picture was run.

But three days intervened between the showings of the two features. Mr. Trent did not begin his intensive campaign for "The Kid" until "Passion" had completed its run. Then he covered the city with Chaplin cards and filled the papers with Chaplin ads.

On the larger billboards were the big Chaplin twenty-four sheet posters. Each smaller board was covered with Chaplin cards, which were put up in places where cards had never been seen before. The campaign was short, but intensive, and it got results.

Brooklyn Uses Prologue In Advance

ELABORATES ON TRAILER IDEA AND GETS OVER GOOD WORK FOR "THE KID" SHOWING

A NEW idea in advertising a coming attraction within the theatre had a try-out recently in the Brooklyn Mark Strand Theatre when a prologue based on Charlie Chaplin's "The Kid" was put on in advance of the showing of the picture. It was a departure from the usual trailer announcement although a trailer followed the prologue announcing that Chaplin would begin a six-day engagement in "The Kid" the next day, Monday. Thus "The Kid" received advance inside-the-house advertising from both a prologue novelty and a trailer.

When the audiences on Sunday saw the curtain rise on the advance Chaplin prologue, they saw a dancer, a woman, too, attired a-la Chaplin putting on a burlesque Chaplin dance number. The prologue was divided into two parts, the last bit being given to the Chaplin eccentric dance entirely. The dancer imitated Chaplin without overdoing it. As she concluded a screen announcement stated that Chaplin would be seen on the screen tomorrow in "The Kid."

The first part of the prologue was based on Lionel Barrymore's film "Jim the Penman," which was on the bill beginning Sunday and accompanying Chaplin through the week. The scenic set was that of a drab city alley, possibly New York's old Bowery, with sickly night lights blowing in a breeze. At the head of the Alley the Strand Male Quartette, wearing the sport clothing of habitués of such a section, sang the old and famous "Sally in Our Alley" number.

The originality of the Brooklyn Strand is entirely in keeping with the modernity of the entire organization. Much comment has been heard on the progressive advertising the theatre is doing. The design of its newspaper and program ads indicate that much thought and time are put into this phase of the work.

Potato Matinee Scores for "Nomads of North"

The "potato matinee" as an exploitation stunt was used by J. R. Lynch, manager of the Empress Theatre, Laramie, Wyoming, in connection with "Nomads of the North," James Oliver Curwood's latest release through Associated First National Pictures, Inc.

Knowing that "Nomads of the North," was a dandy picture for children, on account of the wide variety of animals shown, and feeling sure that the kids could be relied upon to spread the merits of the picture among the grown-ups, Mr. Lynch made it known that two potatoes and two cents would admit any child in Laramie to see "Nomads of the North," at the special "potato matinee."

The potatoes, it was announced, were all to be delivered to the Cathedral Home for children which was at that time in need of a good supply of spuds.

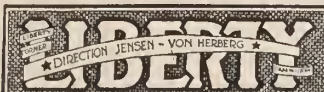
The orphan kids got plenty of potatoes, and Mr. Lynch got plenty of advertising for "Nomads of the North" by this novel campaign. It seemed that almost every kid in town could raise a couple of potatoes and two pennies, and they all saw "Nomads of the North."

How she can love—
How she loves!

"The
PASSION
FLOWER"



Putting the "Add" In Picture Advertising




LIBERTY
THEATRE

COMEDY
WEEKLY
KEATES
and our
Great Organ

FOR TODAY, THURSDAY
AND FRIDAY ONLY

THE WOMAN

—came down from the fondly North, fresh, innocent, sweet, to be the wife of the man who was always too busy. Marriage gave her a name, a child, but robbed her of her husband's love. It made her not a wife, but just a woman





IN HIS HOUSE

house. Do you wonder she answered temptation? But when she did, Mother-Love held her back—for the little wife was the little mother, too! This isn't the story of one woman, but of all wives who are but women in their husband's

HOUSE

FRIDAY ONLY
WALLACE REID IN PERSON
During Both the Afternoon and Evening Performances

Liberty Theatre, Portland, Ore.
Size 3 Cols. x 10 in.

Coliseum Theatre, Seattle, Wash.
Size 3 Cols. x 11 in.

COLISEUM

DIRECTED BY JENSEN-VON HERBERG

**MAN-
WOMAN-
MARRIAGE**

FIRST NATIONAL'S
NINE-ACT SPECTACLE
STARTS SATURDAY

Thousands of players, vivid
drama, sweeping panoramas
of life and strife!

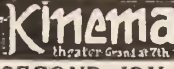



COLISEUM CONCERT ORCHESTRA
34--ARTISTS--34
UNDER ARTHUR KAY

LAST TIMES FRIDAY—
CECIL DE MILLES
"FORBIDDEN
FRUIT"

MALOTTE
on the
WURLITZER

Matinee, Entire Balcony . . . 25c
Lower Floor 25c
After 6:30, Entire Balcony 35c
Lower Floor 40c
Children, 15c. Aug. Time
All Prices Plus Tax



Kinema
Theatre Grand at 7th

Attend the Matinee,
Doors open 10 a. m. daily
Popular Prices
Prevail



SECOND JOY WEEK!

Charles Chaplin

Supported by Little
JACKIE COOGAN
in his G REEL Million Dollar Comedy
"THE KID"

A "FIRST NATIONAL ATTRACTION"

CHORUS OF 2000 VOICES
Many Other Surprises
Kisses, Tossing of the Gowns

Kinema Theatre, Los Angeles, Cal.
Size 2 Cols. x 3 1/2 in.

FRANKLIN

A FIRST NATIONAL
ATTRACTION

STARTS TODAY
8 DAYS ONLY

You've seen many pictures that blame the wife! Now see the husband get his!



What Women Learn About Man After Marriage—Not Before!
A woman goes blindly into marriage, accepting a man at his face value, and finding that matrimony has only given her a discolored check! That's the big theme of this drama that hits near home!

"THE TRUTH ABOUT HUSBANDS"

The Truth, The Whole Truth, and Nothing But The Truth—Ask Any Wife!

"I love your brother as I never loved any man," the woman confessed to the girl wife. "I should have gone away and saved him from the love of what I was before he came into my life."
The girl wife stood horrified. "Who was the man?" she demanded.
"There—that's the man!" the woman whispered sagely.
And the girl-wife saw — — —

A new and original story of a woman who finds that many true happinesses are the result of a woman's will!



"WET AND WARMER"
LATEST NEWS WEEKLY




Franklin Theatre, Saginaw, Mich.
Size Four Full Columns



Kinema

Better Hurry!
THIRD WEEK

Attend the Matinee,
Doors open at 10 a. m.
Popular Prices Prevail.
CHORUS OF 2000 VOICES

Charles Chaplin

in his G REEL Million Dollar Comedy
"THE KID"

Kinema Theatre, Los Angeles, Cal.
Size 2 Cols. x 3 1/2 in.

Kinema Theatre, Los Angeles, Cal.
Size 2 Cols. x 3 1/2 in.



MAJESTIC
GO WHERE THE CROWDS GO

A woman with a past.
A girl with a future.
A 'rogue ready to de-
stroy one as he had the
other.

Fling them from Broadway to a Chinese opium-den. Tell the girl that this hag is her mother. See her take the broken woman to her arms; and sense the thrill that comes as the woman turns on the man—

"I Said I'd Kill You if
You Told Her That!"

You'll find new delightful drama in this play of one sort of Woman and another; one sort of Man and another; one sort of Love and another.



Louis B. Mayer Presents

ANITA STEWART

"SOWING THE WIND"

"Lying Lips" That Bring Remorse

A First National Attraction

Majestic Theatre, Reno, Nev. Size 3 Cols. x 10 1/2 in.

Circle Theatre, Ottumwa, Iowa. Size 3 Cols. x 12 in.

Hail, Charlie Ray! Joy Reigns Supreme at the
CIRCLE STARTING SUNDAY

Arthur S. Kane
presents

A new ray
of sunshine

CHARLES RAY


in
19 and Phyllis

Directed by Joseph De Grasse
Written by Frederick Stowers

A peppy play
of puppy
love

"OH PHYLLIS—
It's the tearful
tale of a love-
sick lamb
who loved
not wisely but
too well!"

RAY'S BEST
Comedy!
It's human and
humorous—
chock-full of
chuckles and
alive with
Laughs!



A FIRST NATIONAL ATTRACTION



Window card used at Laredo, Texas, which created big business. An idea which can be universally used

"Jump On An Idea With Both Feet"

MANAGER DANIELS "PEPS" UP LAREDO WHEN HE PLAYS ANITA STEWART ATTRACTION

H. A. DANIELS, manager of the Rialto Theatre at Laredo, Texas, has original ideas on exploiting a picture.

As soon as Manager Daniels prepares for the showing of a big picture, his exploitation steps are as follows:

He goes immediately to the newspaper office and here is what he generally says, "Now, I want a big space in a conspicuous place with this cut and I want you to run as many of these readers as you can, for I am getting a big picture and I want the people to know it."

"And while you are about it you had just as well print me five thousand handbills from that four column ad with the wording on one side in English and on the other side in Spanish, for I am after everybody to see that picture."

The newspaper man sees at a glance that Daniels is in earnest and he encourages him by using the readers, and sometimes to show his appreciation, the editor writes an original boost for the picture.

Laredo is a city of 23,000 population, of which perhaps over two-thirds of the people are either

Mexicans or Mexican-Americans, and if they can read they certainly read the handbills which Daniels spreads broadcast over the city. But he does not stop at newspaper advertising, reading notices and handbills. As he can get his lithographs he places them on the numerous billboards about Laredo, these lithographs generally being about two twenty-four sheets, two twelve-sheets, four six-sheets and a dozen or so three-sheets.

This was the number of lithographs used by Manager Daniels in exploiting Anita Stewart in her Associated First National release "Harriet and the Piper" and the advertising was boosted along by an original stunt which Mr. Daniels put over.

This stunt consisted of painting a large sign, the featured word matter of which was "Five Hundred Dollars in Cash." The other word matter was: "would not pay you to miss Anita Stewart in 'Harriet and the Piper'." Posted near the federal buildings and post office, this one-sheet created a great deal of attention for it looked as though some one were offering a reward of \$500 in cash.

Proctor's Uses "Kid" Street Stunt

DEPARTS FROM ROUTINE AND GETS "CALL" FOR BLOCKING TRAFFIC—GETS THE MONEY

PROCTOR'S Fifth Avenue Theatre, New York, doesn't often call on exploitation of the visible kind. Less often it calls upon motion pictures to comprise a feature part of the program. However, when B. F. Keith booked "The Kid," starring Charles Chaplin, for his Palace Theatre, the ice was broken, as it were, and vaudeville houses decided that it was permissible to admit the world's champion fun-maker among their artists.

One look at the picture, and Manager Quaid decided that this was indeed an attraction to be exploited. Forthwith he called upon his house staff to provide for him a youngster who resembled young Jackie Coogan and another chap who could do a pretty good Chaplin imitation. As New York is no exception to the rest of the country, it took almost two hours

for the Proctor's house staff to provide the two members of the exploitation crew.

Mr. Quaid sent the two boys out on the sidewalk with a fair amount of assurance that they would attract attention and be somewhat responsible for the sale of a number of tickets. He was due for a surprise. The boys hadn't been out on the street for half an hour before a rap came at the door of Mr. Quaid's private office, and a stern-looking policeman was admitted.

"You'll have to clear those kids off the sidewalk," the cop said. "They are blocking traffic."

"Can I have 'em in the lobby?" asked Quaid.

"That'll be all right," responded the blue-coat. "But don't let 'em wander about the street. Creates too much of a crowd."

The results were almost as good when the pair stood in the lobby.

"What Women Love" Contest Brings Home the Bacon

Probably the most striking and convincing instance of the thoroughgoing effect of contest tie-ups with the newspapers is shown by the summary of the "What Women Love" contest conducted by the Regent Theatre, at Springfield, Ohio, in conjunction with the Springfield Daily News.

A fair idea of the scope of this exploitation campaign launched primarily in the interest of the Annette Kellerman feature distributed by Associated First National Pictures, Inc., is shown by the fact that 3000 persons entered the contest.

There were no strings whatever. Persons didn't have to see the picture, didn't have to read the News, didn't have to do anything but write a letter of not more than 200 words on "What Women Love." A committee of judges was appointed to pick the best letter. The writer of the winning letter was to receive \$50.

The contest started eleven days before the first day's showing of the picture and extended on through the three-day run, making a total of fourteen days cumulative publicity—most of which appeared on the front page of the Springfield News.

The fact that Benson Shapiro, the winner of the contest, who won by saying "Women Love to Be Loved," gave his \$50 prize for the relief of European children added still further to the publicity. A picture of Shapiro and his \$50 check made another front page story. The campaign got approximately 500 inches of free publicity.

Stringed Sextette Used With "Truth About Husbands"

S. Barrett McCormick, managing director of the Ambassador and Kinema Theatres, Los Angeles, California, showed his usual knack for picking the prologue spots in a feature when he put over a dandy prelude to "The Truth About Husbands," Whitman Bennett's special feature distributed by Associated First National Pictures, Inc.

The fact that one of the main theme incidents in the picture takes place in an artistically decorated cafe in Spain was enough cue for Mr. McCormick. His setting was that of the entertainers' stage in the cafe and he had a stringed sextette, assisted by several voices, put over a clever act.



The figure of Chaplin in this sign in Portland, Ore., stood over fifty feet high

Page Two

The Canon City Daily Record, Saturday, February 26, 1921

Go Wild in Praise for "The Kid"
SIX REELS LIKE ONE
"The Kid" settles once and for all the question as to who is the greatest theatrical artist in the world. Chaplin does some of the finest, most delicately shaded acting you ever saw anywhere and for every slapstick flourish in it there is a classic, exquisite scene. His actions are riotous, comic, divine, irresistible. The picture is perfect. Six reels that seem like one six reels that are funnier than the work of any other human being."
Chicago Herald and Examiner.

A SUPERB COMEDY
"Everyone is due to be pleased. A real story, a mixture of tears and laughter. It is a super-comedy with touches of exquisite feeling."—Chicago Evening Post.

ALL TOO SHORT
 "In a class all by himself is Charles Chaplin. Nothing can dim his charm. There are loads of laughs in 'The Kid' and some tears, too. More real acting than you have ever seen in a Chaplin picture. 'The Kid' is six reels long, which is too short."—Chicago Daily Tribune.

Every Feature is a First National—That Means Every Picture is a Good One



**A FIRST
NATIONAL**



ATTRACTION

Who'd have that
Mack Bennett
would make one
like this

**Noted Comedian Passes Up Largest Salary to Devote
Himself to Filming Feature Length Comedy Which
Abounds With Pathos and Creates
New York Sensation**

The little scenes are often really subtle. It proves that a costume picture can succeed if the theme is good and it proves that one good picture is enough to fill an evening. More of 'Passion' and of Pola Negri—a school unto herself—anon.—S. Jay Kaufman, New York Globe.

Monkey fur and velvet are all the rage in Paris this year, according to Norma Talmadge, who returned to America recently from a tour of the Orient. Talmadge has a few wardrobe, and then a few days later left for the West Indies to film "Satan's Paradise" for Paramount. Talmadge is considered attention when she appeared at the Longchamp race course in a brick red velvet de lair, draped, the dress was carried out with black necktie and the long open sleeves. But she is said to have caused a regular riot when she appeared in a similar dress, but with a long, even several orang-outangs and apes recognized their brother in the costume. The costume and set up a terrible fight.

Here in the jealousies of professional folk to know that Phyllis Haver and Maria Prevost, who assume the two principal feminine roles, off the screen are the best of friends.

Whitman Bennett announces that Lionel Barrymore has started work on his third First National production, "The Great Adventure," adapted from the famous play of that name by Arnold Bennett, and the novel, "Buried Alive," on which the play was founded, by the same author. The picture is being directed by Kenneth Webb. Supporting Mr. Barrymore in the cast are Doris Rankin, Ivo Dawson, Octavia Broeks, Thomas Braidon, Charles Lane, Jod Proaty, Arthur Rankin and May.

The success of Marshall Neilan's newspaper story, "Go and Get It," has spurred Hugh Fay, well known comedian, to write a burlesque on the piece called "Come and Take It." Fay plans to dedicate his funnest "to that great body of men from whom we hear so little, of whom we hear so much—the press agents." Neilan is at present diming "Pards" as his next. First National release to follow "Dinty."

An unusual experience awaits picture play enthusiasts when they see Mack Sennett's five-reel super-comedy, "Love, Honor and Behave." In it there are two leading women, and it may interest those who like to be

Reflected in her mirror Daphne saw the boy at the window. He leaped through—and right at that moment the sour-faced principal of the seminary walked in. Through the Breath of Scandal was flavored only with ham-sandwiches and ice-cream it sent her home to Old Dad in disgrace.

A FIRST NATIONAL



ATTRACTION

Lonia B. Mayer presents

Mildred Harris Chaplin

with Myrtle Stedman, Irving Cummings, John Sainpolis and George Stewart — Anita's good-looking young brother—in

“Old Dad”

The story of a girl who followed her Mother's footsteps—and Old Dad who stood true to both.

MONDAY-2 Shows 7:15 & 8:45

in the comedy he has been making for an entire year, packing \$1,000,000 worth of laughs into six great reels.

"The Kid"

Written and directed by
Charles Chaplin

**A FIRST
NATIONAL**



ATTRACTION

6 reels of joy

Took a year to make—and worth every moment of it

Thursday & Friday, 15c and 30c

"KIDS" MATINEE THURSDAY 4 P. M.
"Kids 10c— Adults 25c"



"Things are settin' quiet, Kid.

You'd better run out and break
another window"

**Girls!
Don't
Read
This!**

Llalten, boys! If a pretty girl said you were her bushand, would you tell pa you weren't, or make her go through with it and then—S'no good! There's a girl reading this!



**Boys!
Don't
Read
This!**

Oh, girls! here's a sweet young thing who said she was married when she wasn't. The chap was only a poor simp when he went away, but when he came back a regular fellow, and—here, run away you boys!

A Charming Comedy—
Full of Spice—It's Pep-
pery and it's nice.

Tuesday & Wednesday



Showing the prominent way the Bracker twenty-four-sheet was displayed in Syracuse for "Man-Woman-Marriage"

"Dinty" Jazz Band of Boys Tunes Up Brooklyn House

Samuel Lesselbaum, owner and manager of the Stadium Theatre, Brooklyn, with the aid of Max Ruddick last week staged one of the most effective prologues yet presented for "Dinty," Marshall Neilan's latest, starring Wesley Barry, and distributed by Associated First National Pictures, Inc.

Max Ruddick, who enjoys great popularity for the acts he has staged and the "kid" song reviews he has owned, has among his interests a newsboy jazz band. Mr. Lesselbaum knew about this aggregation and asked Mr. Ruddick to borrow it for four days.

Consequently, the announcement of the "Dinty Jazz Band" as a prologue appeared on special one sheets, which Mr. Lesselbaum had printed and posted for the occasion.

The prologue in itself was such a knockout that it became the talk of the vicinity; but the striking part of its exploitation possibilities developed when Mr. Lesselbaum discovered that a group of almost twenty children had formed their own jazz band and were serenading about a block away from the theatre. Pots, pans and soap boxes were the instruments used and the din created resounded for blocks at times. Mr. Lesselbaum shrewdly distributed candy and stuck a sign at the head of this volunteer organization and thereby reaped a good ballyhoo at a very, very small price.

Smudge Pot on Roof Exploits "Passion" on Coast

An effective bit of exploitation was put over during the presentation of "Passion," starring Pola Negri, during its showing at the Kinema Theatre, Los Angeles.

Notice of the stunt was given in all of the local papers, and this publicity caused much comment anent the project.

The exploitation department of the Gore Bros.-Ramish-Sol Lesser organization, which controls the Kinema, obtained permission from the chief of the fire department to use five cans of red fire in causing the sky to assume a passionate scarlet hue, which would be indicative that the climax which is a feature of the film had been reached.

The flames began their play when the cast of five thousand appearing in the picture began the march on the Bastille. Four men were stationed on the roof of the theatre, supplied with fire extinguishers, while other men fed the red fire powder into the flames, each application of the inflammable dust causing mammoth flashes of red to bathe the sky above the theatre.

For "Jack-knife Man"

A big jack-knife over ten feet long, with blades that opened and closed in most alluring fashion over the heads of pleasure-seekers, bathers, sailor gobs and just plain folks—such was the attractive display made by Otis Hoyt, proprietor of Hoyt's Theatre, Long Beach, California, the day he started to exploit "The Jack-Knife Man," King Vidor's release through Associated First National Pictures, Inc.

How she can love—
How she loves!

"The
PASSION
FLOWER"



Warrick Gets \$1 for "Passion"

**BREAKS RECORD OF HIS PALM BEACH HOUSE
THROUGH EXPLOITATION OF QUALITY**

MANAGER Warrick, Fashion Beaux Arts Theatre, West Palm Beach, Fla., the story of whose record breaking engagement of "Passion" was published in the preceding issue of Franchise, started his campaign one month in advance of the showing of the picture when a cleverly written story in the Palm Beach newspaper called attention to the fact that "Passion" had been secured by the Associated First National, and that in consequence of his membership in the organization as holder of the local sub-franchise he would have the privilege of presenting "Passion" for the patrons of the Beaux Arts.

Two weeks before the engagement of the picture the house program of the Beaux Arts carried the following announcement:

"IMPORTANT ANNOUNCEMENT"

On February 26, 27 and 28, The Beaux Arts Theatre as a member of Associated First National Pictures Association will be privileged to show you the famous International Star Pola Negri, in the gigantic European picture "Passion," with a cast of more than 5000 people and pronounced by experts to be the greatest photoplay ever made. Played to more people at the Capitol in New York than any other picture in history."

The following week "Passion" occupied its place on the weekly program with a quarter page in the column of "This Week's Attractions" and a special full page devoted exclusively to "Passion."

At the same time the stock herald secured from the First National exchange in Atlanta was distributed at the door, and in addition to this copy of the herald, a copy of the program containing the write-up on "Passion" were mailed every person on the mailing list of the Beaux Arts—a mailing list comparable to the Blue Book of most cities.

Through the week immediately preceding the showing a series of three post cards was mailed to the same people, the first on Monday, the second on Wednesday and the third and last on Friday.

On Thursday the newspaper advertising started with a two columns six-inch layout; Friday three columns ten-inch, and on Saturday four columns fifteen-inch. On Sunday, the second day of the showing the copy was cut to two columns six inches; and in both papers—one the day newspaper, the other the fashion paper, appeared a personal testimonial from Manager Stanley C. Warrick.

Girls Sell Tickets On Percentage

**GET YOUNG MEN FRIENDS TO "AUTO" THEM
AROUND COUNTRYSIDE IN BEHALF OF "THE KID"**

IN the little town of Bushnell, Illinois, are the Jackson Brothers, who operate the Cozy Theatre. They are First National franchise holders, and though the possibilities offered a motion picture theatre in a town of 2300 inhabitants are not large at any time, the Jackson boys are live wires and can step some when the occasion demands.

A short time ago, this firm booked "The Kid" at the highest price ever paid for any picture for the Cozy Theatre, and immediately set about ways and means of making a great success of the showing. They found it necessary to go far beyond the limits of their own locality to drum up sufficient business and this need for wider publicity gave rise to a clever plan to attract the widest interest in the production at the least possible expense.

First, everything was done locally in the line

of publicity that was practicable, and then the Jackson Brothers interested twenty of the prettiest of the local high school girls in a purely business proposition—They were given special heralds, window cards and admission tickets, and allotted as territory all the small communities around Bushnell. The girls in town interested their young men friends, who gladly offered the use of their automobiles and the countryside for a large radius was thoroughly solicited and sold on the coming entertainment. For their part, the young ladies were to receive fifteen (15) per cent of the gross receipts on the two day run of "The Kid."

The showing was more successful than they had anticipated, and every one was more than satisfied. The patrons enjoyed a great show, the girls were well repaid for their efforts, and the Jackson Brothers banked a good, big profit.



The newsboys, jazz band employed at the Stadium Theatre in Brooklyn for "Dinty"

Phelps Puts Punch Into "The Kid" Lobby

All box-office records of the Tivoli Theatre, San Francisco, were broken by the showing of "The Kid," starring Charles Chaplin, thanks to the atmospheric prologue and other exploitation features devised by Manager I. E. Phelps.

The extensive publicity campaign of Associated First National and the long absence of Chaplin from the screen are accredited by Phelps to the massive turnout.

Particularly noteworthy above other exploitation is the completeness of the Tivoli's lobby display. The week preceding the screening of "The Kid" a twenty-four-sheet poster was extended above the entrance of the lobby where it could be seen by outgoing theatre fans. Along the side of the lobby were one, two and three sheets all advertising "The Kid."

These vari-colored posters intermingled with the original paintings in the Tivoli lobby showed off in artistic relief with the luxurious chandeliers throwing their light from above.

Taking it all in all Manager Phelps is satisfied that his elaborate and catchy lobby display had a great deal to do with the large turnout, wishing, however, to give First National and Chaplin credit due them for what patronage its screen classics and performers naturally drew.

With Signor Marcelli conducting the Tivoli orchestra in a very appropriate atmospheric musical setting the picture was screened in a satisfactory and worthy manner. All effects as well as scene and emotion registrations by the actors were incorporated into the theme that ran all the way through the musical picturization by Marcelli as arranger.

Mears Introduces Nevada Town to Lobby Display

To the right is an illustration of the first lobby display ever built in Ely, Nevada, where L. C. Mears is proprietor for the Rex Theatre.

At the time of the engagement of "Twin Beds" at the Rex, Proprietor Mears had been in Ely but six weeks. He was formerly connected with Jensen and Von Herberg in Portland, where he managed the People's Theatre.

In the illustration published herewith, it is noted that for the lobby display, two cut-out figures were used. These were secured from the twenty-four sheet. As a background, a heavy dark green drape was used, and on the inner lobby, not shown in the illustration, a bed room set, complete, was used.

Johnson Plays To Dad and Mamma

LOGICAL EXPLOITATION FOR "OLD DAD" AND "MAMMA'S AFFAIR" SUITS INDIANA TOWN

HERBERT H. JOHNSON, manager of the Luna Theatre, Lafayette, Ind., put over a new exploitation idea recently in a way that can be duplicated by any exhibitor.

His stunt was a ringer for striking a popular chord, the achievement being made possible through the appearance at this popular play-house just one week apart of "Old Dad," starring Mildred Harris Chaplin and distributed by Associated First National Pictures, Inc., and "Mamma's Affair," starring Constance Talmadge.

In these jazzy days, many favors and honors are showered upon the younger generation, while the "old folks" are left to repose by the fireside in the background of the picture. Inspired by this generally recognized indifference to the worthy venerables of the household, Mr. Johnson arranged at his popular theatre a "Dads' Night" and a "Mammas' Night" that surpassed anything of the kind ever attempted in the city before.

Mr. Johnson bought page space in the leading local newspapers and announced in big headlines:

"Dads' Night" at the Luna Theatre on the evening of Monday, March 7th."

"Mammas' Night" at the Luna on the evening of Monday, March 14th."

He followed up these streamers with cordial invitations worded somewhat as follows:

"Give the old folks a treat. They will be our special guests at the Luna on the nights named above. 'Dads' on Monday evening, March 7, when 'Old Dad' will be the attraction, and 'Mammas' on Monday evening, March 14, to witness 'Mamma's Affair.'"

"Come one and all, ye olde Dads and Mammas, and ye will be welcomed.

"All Dads and Mammas accompanying their children will be admitted free of charge. They must be chaperoned by their offspring, however. Sons and daughters, bring the old folks with you and make a night of it. We'll take care of them. Give them a good time for once in their lives."

The musical accompaniment was made appropriate to the occasion, such selections as "Silver Threads Among the Gold," "When You and I Were Young, Maggie," and other classical ballads being rendered and the affair was one of the most impressive ever arranged in a local theatre.

Three Weeks Campaign on "The Kid"

MITCHELL IN KALAMAZOO LIGHTS UP CUT-OUT AND PUTS PHONOGRAPH RECORDS ON MAGNOVOX

AN electrically lighted 24-sheet cut-out of Charlie Chaplin and Jackie Coogan, placed at a prominent place atop the theatre building, and a Magnovox, mounted on the marquee, helped make the engagement of "The Kid" one of the biggest in the history of Kalamazoo theatricals. W. Griffith Mitchell, manager of the house, was again at the helm of operations.

The electric cut-out and the Magnovox band concerts, which could be heard for five blocks in the heart of Kalamazoo's downtown district, were only two of the outstanding features of Mitchell's campaign.

Half a dozen big window displays at prominent corners, a poster campaign that included every billboard, nine-tenths of the telegraph and hitching posts and every automobile in town, besides a campaign in the newspapers that ran three weeks in advance of showing, were some of the other methods Mr. Mitchell used to get the people of Kalamazoo interested in the big comedy event.

"I started the campaign three weeks in

advance," explained Mr. Mitchell, "by using stickers, 'Wait for the Kid.' These covered every automobile windshield my men could find in the city and after the machines were taken care of I saw to it that every pole, telegraph or hitching post and every building or fence that presented the least possibility, was plastered with a similar statement.

"The next week I got window displays and four of them attracted attention from every source. I used the cut-outs of the paper furnished on the attraction and picked appropriate stores and merchants to tie up with me. One was a tailor and besides a big cut-out and a couple of photos, he gave me a large card square in the center reading: 'Charlie says the Kid's next suit will be a 'Best-ever'—week of February 20.' Around this was surrounded a nifty display of boys' wear.

"Another three-sheet cut-out and a framed photo of a scene from 'The Kid' I used in a display of shoes with the most prominent booter in town."



All of Exhibitor Mears' lobby display cannot be seen here, as he had the beds behind the drapes



A window tie-up in St. Johns, N. B., for "The Idol Dancer." The skirt was of straw, and a concealed electric fan playing on it gave the dance effect

Fifteen Dollars On "Twin Beds"

**COSTS THAT AMOUNT TO PUT OVER THE PICTURE
IN GEORGIA TOWN—RESULTS GRATIFYING**

"TWIN BEDS," starring Mr. and Mrs. Carter DeHaven, and distributed by Associated First National Pictures, Inc., broke a fourteen months' record in the Vaudeville Theatre at West Point, Georgia, both for attendance and box-office receipts. The two-day engagement was ushered in by an advertising campaign as effective as was clever, and the result repaid the effort ten times over.

Two weeks prior to the opening of the engagement, Manager Shaefer tied up with three furniture stores for window displays advertising twin beds, primarily, and other bedroom accessories, incidentally. In each case stock window-cards, photos, and one-sheets from the Associated First National exchange were used in the windows. One of the three furniture stores cooperating with Mr. Shaefer handled the distribution of Simmons Beds, and the Simmons people sent a special representative to West Point to work in conjunction with Mr. Shaefer.

The aforesaid representative arrived on the scene with a varied and attractive line of advertising on twin beds and gave some new touches to the window display that not only stopped

passersby, but brought people out of their way to see it.

In addition to this the representative sent out a neat little lithographed circular on Simmons beds, about two and one half by five inches, that served as a sort of coupon. On the back was typewritten:

"When properly indorsed and presented at the Vaudeville Theatre Thursday and Friday, March 3 or 4, Good for five cents on admission to 'Twin Beds.' Only one accepted on each ticket."

Then followed a line for the signature of the patron presenting the coupon. The patrons of the Vaudeville USED THEM.

The windows attracted the attention of the local newspaper and brought a front page story on Manager Shaefer's progressive advertising.

And while the windows and newspapers were working for him Mr. Shaefer himself kept busy. He carried banners on his flivver with catch titles from the picture. These banners were of white oilcloth covered with illumine paint to imitate a screen, and they caused no little comment.

The entire cost of this exploitation was less than fifteen dollars.

Small Town Splashes Big on "Passion" Prologue

When it comes to staging big-time prologues despite small-town handicaps, full recognition must be paid to Clint Pedrick, managing director of the Belvedere Theatre, Pomona, California, a city with a population of 12,250.

The prologue was staged for "Passion," and required two settings and six characters, four girls and two men. The prologue was entitled "Vanity," and the first scene represented a woman's realization that she is not really beautiful and decides to call upon her maids to aid her. She paints, powders and bedecks herself with finery, never ceasing in her dance, while her maids in waiting dance around her, handing her cosmetics or a mirror until she finally emerges beautiful indeed. This scene takes place in a boudoir set.

Finally, cymbals crash, the music score reaches a double forte dramatic height and the stage is darkened for a second. Re-lighting finds a complete transformation. The second scene shows a throne room with Vanity enthroned and the Devil and the King engaged in a duel over her. The Devil wins and Vanity is reduced to her original ugliness and then beheaded.

A Traveling Billboard

Emery Rylander, manager of the new \$150,000 Rylander Theatre of Americus, Ga., broke all box-office and attendance records for theatres in the smaller cities of that section of the country with his exploitation campaign for "The Kid." He secured a Ford truck and built a pyramid-shaped billboard stand on the chassis. The sides of the billboard stand were sufficiently large to accommodate a twenty-four-sheet, and the rear was large enough for a six-sheet.

Mr. Rylander sent this traveling billboard along the roads of Sumter, Webster, Schley, Stewart, Marion, Lee and Macon counties, for two days previous to the showing of the film. It was originally intended to show the picture for only one day; but the crowds were so large that Mr. Rylander was forced to get permission from the Associated First National Exchange at Atlanta for an extra day's showing.

Besides the rambling billboard, Mr. Rylander backed up his campaign with extensive newspaper advertising. The truck covered 200 miles in one day.

How Mason Played Up "Passion," Ties Up With Mind Reader for "Splendid Hazard"

USES SPECIAL PRESS CAMPAIGN AND OTHER IDEAS, AND SHORTENS THE PROGRAM

LAUNCHING a special press campaign in conjunction with the third anniversary celebration of his house, W. F. Mason, manager of the Grand Theatre at Pittsburgh, Pa., stimulated sufficient local interest recently to put over a special feature attraction with marked success.

Booking "Passion," the Pola Negri special feature attraction, distributed by Associated First National Pictures, for the week of March 7, the regular anniversary week at the Grand, celebrating its founding three years ago, Mr. Mason advertised the First National spectacle as "an attraction great enough to uphold the feature portion of the Grand's most elaborate annual program."

In his press campaign, which called for ten inch displays in four of Pittsburgh's seven daily papers, as well as an added amount of extra space on the Sunday previous to the showing, Mr. Mason called particular attention to the foreign element in the production—also emphasizing the fact "Passion" was the first American appearance of the "fascinating Continental Star," Pola Negri.

A typical display used by Mr. Mason during the campaign to put over "Passion" which caused a steady traffic congestion at the front of the theatre, read as follows:

*Grand—Million-Dollar Photoplay Theatre
—Extraordinary Third Anniversary Celebration All This Week—Pola Negri, Fascinating Continental Star, in Screen's Supreme Achievement, "PASSION," Five Thousand in the Cast—Two Years to Produce—Nine-Reel Romance of the World's Most Daring Adventure, Jeanne Du Barry—Magnificent All French Symphony Orchestra Score.*

In planning his program, Mr. Mason omitted his usual "Grand Comique" in lieu of the length of his feature picture, "Passion"—and announced through the medium of the press that the production would be shown without the usual cinematic trimmings. With "Passion" he used only the news weekly, and "Topics of the Day."

When it comes to big-time showmanship in the smaller cities, Bradford Brayton, manager of the Majestic Theatre, Streator, Illinois, has some mighty original ideas that deserve to be recorded.

When it came time for Mr. Brayton to dope out some method of exploiting "A Splendid Hazard," starring Henry B. Walthall, and distributed by Associated First National Pictures, Inc., he decided he would play up the mystic element of the feature. Accordingly, he arranged to have a "mind reader act" play his theatre that week. In view of the fact that vaudeville numbers are frequently used at the Majestic, it was not difficult to book in the "mind reader."

The novel prologue undoubtedly aided "A Splendid Hazard" in breaking box office records.



THE OATH

A Complete Line of Advertising Accessories FOR "MAN-WOMAN-MARRIAGE"

DESCRIPTION

Special 8 Page Press Sheet:

It tells you all about the accessories supplied with this release. How to use them—where to use them—when to use them. Your entire advertising campaign is outlined therein.

Posters:

Consisting of two ones; two threes; two sixes, and a twenty-four sheet. Nothing as striking, as dramatically powerful has ever been done in the motion picture business before. They have all the fire and advertising value that really sells tickets. Executed by the world-famous poster artist, M. Leone Bracker. No advance in prices for these wonderful posters. Ask about the special reduction in price of 24 sheets.

Special Lobby Displays (framed):

The most striking ever presented with any film production. Done in tone to resemble the original drawings and mounted so that they look just like the original artist sketches. They come seven in a set and are shipped to you in a trunk. They should be exhibited in your lobby, as though you were holding an exhibition of the original drawings themselves.

Special Lobby Displays (unframed):

They are the same as those described above, only they are unframed so as to allow you to place them in your own frames. Also seven in a set—and sent to you in a mailing tube.

Set of 11 x 14 Photos—24 in Set:

Special set of 11x14 photos in sepia, with full descriptive lines. Because of the variety of pictorial appeal in this production, it makes it necessary to use a set of this size to bring out all of the variety and magnitude of scenes.

Screen Art Pictures (Intaglio Gravures):

Three engravings from the Bracker designs. This offers a new field for publicity. None of the pictures are defaced by billing matter. Each carries an appropriate descriptive caption. They may be placed on sale or return basis with art dealers, notion stores or drug stores. The size is 14x22. For full details of campaign see press sheet.

Post Cards: Set of seven post cards from Bracker drawings. A fine piece of material for mailing purposes or distribution in theatre

Trailer: A special 200-foot trailer. A selling argument and just long enough to whet public appetite and center interest on the big coming attraction. If you run the trailer in full length we guarantee results.

Slides: Four designs of glass slides. Incorporating striking displays and selling argument. In full color.

Heralds: Printed in red, 7x10 size. Big show style.

Window Cards: Striking half-sheet window cards in black and Persian orange. Incorporating Milestone design and photo of star.

Music Cue Sheet: Special cues for musical interpretation of this production.

Set of Star Stills: Original photographs of Dorothy Phillips and supporting players.

Set of Press Stills: Consisting of original photographs of the most striking scenes which you can place with your newspaper or in your lobby.

Set of Ad Stills: Five of the most striking scenes from the production enlarged to full 8x10 size. For use in newspaper advertising displays.

Prologue: Special prologue, written and arranged by Allen Holubar himself. Suitable for presentation in any size theatre.

Cuts or Mats: (Shown in Press Sheet)

Order blanks supplied to exhibitors.

You
Can Get
Twenty-
four-
sheets
As Low
as
\$1.50
Each



They're
Different
and
Sell
Tickets





Just try posting these 24-sheets, and see the result. They are so different they not only stop people—they sell tickets.
24-Sheet Price as Low as \$1.50 Each



"She Taught Them to Pray for Their Father"
(One-Sheet "B")



"Just You And I"
(Six-Sheet "B")



"I'd Love to Wear It Always"
(Three-Sheet "B")



"The Dance of Folly"
(One-Sheet "A")



"When Men Fought Women"
(Six-Sheet "A")



"Cup to Cup and Lip to Lip"
(Three-Sheet "A")



Live News, Short Notes and Some Views

Chaste Circles of Bloomington Like "Passion"

Exhibitors in some of the more narrow-minded sections of the country, where opposition to "Passion," because of its title and theme, may be more or less strong, may find the experience of this production in Bloomington, Indiana, profitable.

Before the picture was shown at the Harris-Grand a private showing was arranged for religious circles, war mothers, parent teachers' club and the press. Following the private showing the Bloomington Star came out with a full column in which it was declared that all those present were unanimous in their approval and appreciation of the picture.

In fact, they liked it so much that it was proposed to send a telegram to the distributors of the picture saying that the film would be shown throughout Indiana without eliminating or censoring a foot of it.

Quoting the writer for the Bloomington Star, we might say that "words of praise and compliments were passed on all sides as the select crowd left the theatre."

Hayes Visits New York

Edward J. Hayes, branch manager, First National Exchange, Inc., Buffalo, New York, was a visitor of the New York Exchange, coming on to the metropolitan city for the purpose of discussing franchises and general business conditions with Ralph H. Clark, general manager and treasurer of First National Exchange of New York, Inc.

Mr. Hayes reports that business conditions in his territory are very promising and exhibitors are very well satisfied with First National productions. They are proving their satisfaction and confidence in First National product by becoming franchise holders in the company.

[illegible]

Mayer Engages Deverisch

Matt C. Deverisch, one of the younger directors, has been engaged by Louis B. Mayer to do some special work at the coast studio.

In addition to having won his megaphone as the result of several years in the production end, Mr. Deverisch is recognized as one of the best film cutters in the industry.

Trunk Praises Test Run of "Sowing the Wind"

J. W. Trunk, of the Dome Theatre, Youngstown, Ohio, has put his official O. K. on "Sowing the Wind," one of the Big Five Attractions, following a test run at his theatre. The picture played the Dome for a week to capacity houses and pleased everyone. Following the engagement Mr. Trunk wired the New York Office as follows:

"Our test run on 'Sowing the Wind' proved a real treat for everybody. Capacity all week. Worthy of its classification in First National Big Five. Congratulations."

In Knoxville, Tenn., "Sowing the Wind" had a pre-release showing at William E. Drumbar's Riviera, where it played for three days. No special exploitation was undertaken, but the business was very satisfactory and all of the audiences were well pleased.

Ben Davis Does Exploitation Work Up-State

Ben Davis, the service manager of New York Exchange, spent two weeks in the up-state territory dividing his time between the cities of Schenectady and Syracuse.

Mr. Davis' mission was to put over "Man-Woman-Marriage," which opened at the Strand Theatre, Syracuse, for the entire week commencing February 27th, and "Passion," at the Barcli Theatre, Schenectady, N. Y., which played for an entire week, starting the same day as the Syracuse run.

In spite of the loss of time consumed in commuting between these two big cities, Mr. Davis was successful in establishing new box-office records for these theatres, and once more demonstrating the value of unique advertising.

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Yes or No.....	Laredo, Tex.....	10.....	February 15

More Bracker Posters

M. Leone Bracker, who designed the posters for "Man-Woman-Marriage," has also designed six special posters for "The Oath." These are reproduced on another page of this issue of "Franchise."

Mr. Bracker's posters for "Man-Woman-Marriage" are going a long way toward helping sell the picture at the box office and the exhibitor can profit by this fact in using "The Oath" posters for the same purpose. The posters are based upon the ideas in general of six different dramatic emotions and are titled "Sacrifice," "Love," "Despair," "Jealousy," "Renunciation" and "Folly." These include one-sheets, three-sheets, a six-sheet and a twenty-four-sheet.

The First National Exchanges throughout the country will also have these posters available for special lobby display and exhibitors who have the lobby space where the posters can be displayed effectively should use them to help put over the picture.

Mayer Enlarges Studios

Exhibitors who are always on the lookout for ideas upon which to base publicity stories, may find something in the announcement that the Louis B. Mayer plant in Los Angeles will be enlarged to make it one of the most perfectly equipped studios in the industry. Construction work is well under way and will house four producing units, which are releasing through Associated First National.

These units are two Mayer Companies, the Carter deHaven Productions, the Oliver Morosco Productions and the G. M. Anderson Pictures.

Exhibitors who like to use statistics in their publicity are advised that Mayer started out with two indoor stages of 190 by 80 feet and that the additions include two dark stages, one of 5000 square feet and the other of 3000 square feet, and a mill covering 4900 square feet. The mechanical equipment of the studio has been more than doubled.

Lenny Opens New House

J. M. Lenny, former owner and manager of two theatres in Harrisburg, Pa., has built and opened a new 1412-seat house in Long Beach, California, which he named the Elite. Application for the Associated First National Pictures, Inc., franchise for the Long Beach territory was made by Mr. Lenny upon the completion of the architectural plans of the new house and the franchise was awarded to the Elite just a week before the opening.

The new theatre stands within a half block of the ocean front and its big electric sign attracts attention from the Boulevard. Nearly six hundred of the seating capacity of the house is located in the balcony. He has installed a five-piece orchestra and is using the fact to good advertising advantage inasmuch as all the other theatres in Long Beach depend upon organs for their music.

Mr. Lenny disposed of one of his two Harrisburg theatres before moving to California.

Music Cues

"THE WOMAN IN HIS HOUSE"

LOVE THEME "LOVE THEME" HERBERT
("Fall of a Nation")

Min.	(T)itle or (D)escription	Selection
1 1/2	At screening	LOVE THEME
1 1/2	T When Dr. Emerson	The Brook Boisdeffre
1 1/2	D Hilda meets Dr. Emerson	Butterfly Densmore
1 1/2	T A broken reed	Souvenir Drdla
		(Violin Solo)
1 1/2	D Dr. enters tomb	Intermezzo Grieg
		(Jorsolfar—1st Part)
1 1/2	T Andrew Martin	Intermezzo Grieg
		(Jorsolfar—2nd Part)
1 1/2	D Meet at gate	Zuider Zee Kriens
1	D Dr. leaves—Hilda waves	LOVE THEME
1 1/2	T The summer passed	Implorations Neptune Massenet
3 1/2	T Suddenly it came	Flying Dutchman Wagner
		(Overture)
1 1/2	T After the storm	Mighty Like a Rose Nevin
1 1/2	D Hide and seek	Peek a Boo Old Song
1 1/2	T Bob Livingston	Princess Pat Herbert
		(Waltz—No. 2)
2	D Child in kitchen	Tarentella Bohm
1	D Child in ice box	Little Jack Horner Old Song
1 1/2	T You see Philip	Valse Poupee Poldini
2	T New Year's eve	Baby Doll Frimml
1 1/2	T Poor little neglected wife	Princess Pat Herbert
3	D Dr. opens door	Babillage Gillet
1 1/2	D Dr. Emerson leaves room	Montezuma Roberts
1 1/2	D Dr. enters conference	Albumblatt Cui
2	D Flash back—Cafe—Hilda and Bob	You Promise Me Smith
1 1/2	D Sigurd and Martin	Just a-Wearyin' for You Bond
1 1/2	D Flash back—dance	Just for Today Wied
1 1/2	T Hail to midnight hour	Auld Lang Syne Old Melody
1 1/2	D Seque immediately	Bohemia Broaker
1 1/2	T Gentlemen, we must fight	McLancholy Grainger
1 1/2	T While Philip	Valse Poupee Poldini
1 1/2	D Mother enters bedroom	Slumber Boat Gaynor
1 1/2	D Hilda meets Livingston	Anathema Von Feilitz
4	D Nurse enters	Andante Cantabile Tschaiakowsky
		(5th Symphony)
2 1/2	T In gloom of slums	Adriana Filasi
2 1/2	T Love is road to Heaven	LOVE THEME
1 1/2	T With battle of death won	Valse Triste Sibelius
1 1/2	T My beautiful baby dead	Slumber Boat Gaynor
3	D Hilda condemns Dr.	Adagio Pathetique Godard
2	D Hilda on divan	LOVE THEME
1 1/2	T A heart does not stop	Les Millions D'Arlequin Drigo
3 1/2	D Dr. enters, confronts Livingston	Kunihild Kistler
2 1/2	T And you kept it from her	Widmung Popper
2 1/2	D Hilda and Livingston in apartment	Intermezzo Granados
1 1/2	D Starts phonograph	Rose of Washington Square Hanley
		(Imitate phonograph) (Jazz)
1 1/2	T Music always reminds me	Manuel Menendez Filasi
3	D Hand knocks at door	Woodland Whispers Von Blon
1 1/2	D Hilda and Philip enter—see baby	Little Boy of Mine Ball
2	T I have been a fool	LOVE THEME

THE END

The timing is based on a speed of 14 minutes per reel of 1000 feet.

"TRUST YOUR WIFE"

MARGOT THEME "THE GOLDEN AGE" HERBERT
(The Debutante)

Min.	(T)itle or (D)escription	Selection
1 1/2	At screening	Petite de Concert Taylor
		(Suite—1st Movement)
3	T Margot	Rosie, You Are Working Too Berlin
		Hard
1 1/2	T The big idea	My Castle in the Air Kern
1 1/2	D Margot lifts iron from trousers—	
	Scorched	MARGOT THEME
2 1/2	T New York likes	Petite Scherzo Saenger
3	T When the Code of Des Moines	Valse a La Mode ("PP") McClure
2 1/2	T Success of the big idea	Pas de Deux (Prince Ador) Rubner
3 1/2	T Something's wrong	MARGOT THEME
2 1/2	D Letter shows under door	Reverie Schutt
4	T The way	Serenade Rachmaninoff
		(Not Waltz Tempo)
2 1/2	T The poison	In the Silence of Night Rachmaninoff
1 1/2	T How quickly breeds despair	Elegie Barmotne
5 1/2	T The night of sailing	Meditation Cottinet
1 1/2	D Halcomb reads note at dock	Fourteen Fathoms (1st Strain) Lake
3	D Margot boards yacht	Mysterioso Infernale ("PP") Borch
4	T The way to success	Mysterioso Furioso Langley
2 1/2	T I won't fight	Pleading Wood
4	D Claire at window of yacht	Storm ("PP") Langley
1 1/2	T Dawn	The Birth of Morn Lanoi
5	D Margot opens door	Andante Tschaiakowsky
		(5th Symphony)
1 1/2	T Don't be a fool	Erl King Schubert
2	T I fired and missed	MARGOT THEME

THE END

The best arrangement of the Theme will be found in the introduction of the Debutante Waltz arrangement.

The timing is based on a speed of 12 minutes per reel of 1000 feet.

Fan Praises "Habit"

OFFICES:
BOSTON
NEW YORK
CHICAGO
ST. LOUIS
SEATTLE
PORTLAND
PITTSBURGH
LOS ANGELES
PHILADELPHIA
SAN FRANCISCO
EL PASO
WAREHOUSE
AT CHICAGO



Boston Woven Hose & Rubber Co.

WORKS:
CAMBRIDGE AND PLYMOUTH
MASS.
POSTAL ADDRESS
BOX 5072 BOSTON
CABLE ADDRESS
"DEVONSHIRE" BOSTON
CODES
A B C SYSTEM AND W U
PRIVATE WIRES
CONNECT WITH POSTAL AND
W U TELEGRAPH SYSTEMS

IN REPLYING REFER TO

REC.

POSTAL ADDRESS
BOX 5072

Boston, Feb. 1, 1921.

Mr. Paul Mooney,
C/o Louis B. Mayer Productions, Inc.,
#6 West 48th St.,
N.Y. City, N.Y.

My dear Mr. Mooney—

Although I have been a moving picture fan for many years, having been interested both in industrial pictures and those intended principally for amusement, I have never been so favorably impressed with any picture as a few weeks ago in Chicago, when I had the pleasure of seeing the new feature film entitled "Habit", which was being shown at the Riviera Theatre that week.

So many feature films today are crowded with a lot of meaningless scenes which although very expensive to stage and produce, have so little bearing on the theme of the picture as to tend to take one's interest off the general thought back of the film.

In "Habit" it seems to me the scenes are exceptionally well correlated and the principal idea developed gradually as the picture goes along without being destroyed by a lot of irrelevant scenes interpolated for the sake of the spectacular. If this picture does not go over in a big way, and take its place among the leading features for 1921, I shall be very much surprised, indeed.

I am prompted to write you this note in sincere appreciation of what I believe to be an exceptionally fine piece of motion picture direction.

Very truly yours,

Ralph E. Jones
Advertising Manager
BOSTON WOVEN HOSE & RUBBER COMPANY

REC. JAI

Remember the exchange for stock cuts and paper



One of the magnetic posters on "The Girl in the Taxi." This is a six-sheet, with as much pulling power as a twenty-four

"A Spectacle That Is Breath Taking!"

Philadelphia Evening Bulletin

*Read what the critics
of many cities say of*

Albert A. Kaufman's presentation of

Allen Holubar's Drama - Eternal

starring

DOROTHY PHILLIPS

Adapted by Allen Holubar from
the theme by Olga Linek Scholl

A COMPELLING PICTURE

"Dorothy Phillips has done something altogether breath-taking, pictured in a compelling manner. It is astonishingly well produced, acted and staged."—*Philadelphia Evening Bulletin*.

EPIC IN QUALITY

"An unusual picture drama. It has an epic quality, is crowded with pageantry and thousands of actors carry on the story."—*New York Evening Telegram*.

ELABORATE PRODUCTION

"One of the most elaborate productions, with gorgeous spectacles."—*Philadelphia Public Ledger*.

A WOMAN'S PICTURE

"Stirring scenes of combat and striking photographic effects. Dorothy Phillips shows real feeling in her work. A picture from the woman's side."—*New York Sun*.

HUGE SCENES

"Dorothy Phillips is triumphantly beautiful, and the heroine's visions are huge and expensive scenes; interesting."—*New York News*.

WILL PLEASE ALL

"A pretentious production, magnificently staged and splendidly acted. The drama is spirited, is staged on a big scale with beautiful and impressive scenes. It is one of the most important screen productions of the year and will be sure to please everyone."—*Philadelphia Record*.

TRIUMPH IN ART

"A big spectacle; a drama mirroring the kaleidoscopic conflict between the sexes. A triumph as a mark of big screen canvasses."—*Los Angeles Examiner*.

WILL TALK ABOUT IT

"Spectacularly produced and staged. It will give them something to talk about."—*New York Morning Telegraph*.



A First National Attraction

That's another reason why

There'll be a Franchise everywhere

WOMEN WILL LIKE IT

"It gives woman a triumphant deification, and will prove exceedingly popular with them."—*Indianapolis Star*.

GORGEOUS SPECTACLE

"Beautifully presented, with spectacles so gorgeous it affords a splendid entertainment."—*Philadelphia Inquirer*.

ONE OF THE FEW

"Sensationally spectacular scenes. There have been few films produced which contain such a wealth of scenes of vast compass with thousands of participants, and pictorially so striking."—*New York Evening Mail*.

MOST LAVISH

"A three-fold bang for attention. Scene after scene of lavish background, and hordes of extra people."—*New York American*.

TREMENDOUS SCENES

"A spectacular portrayal of an impressive theme; a picture of especial excellence and of special appeal to women. There are scenes that are tremendous and scenes that are like rare bits of tapestry. It carries a big idea and is rich and colorful."—*Philadelphia North American*.

MOST STUPENDOUS

"One of the most talked-of dramas in the history of motion pictures, and one of the most stupendous cinema dramas made."—*Washington Times*.

BIG MODERN STORY

"An elaborate and impressive spectacle; a big modern story with big scenes. It is packing them in at the Strand here."—*Syracuse Post-Standard*.

IT'S DIFFERENT

"A cinema of a different type. Most striking battle scene with hundreds of men and women."—*New York Herald*.

A LAVISH PRODUCTION

"Very elaborate scenes and a lavish production, representing the expenditure of several fortunes."—*Indianapolis Daily Times*.

IT'S STUPENDOUS

"A stupendous presentation."—*Los Angeles Record*.

EVERY FOOT INTERESTS

"The best dramatic and spectacular offering so far presented at the Stanley. The settings are massive and the picture is interesting in every foot."—*Philadelphia Evening Public Ledger*.

WONDERFUL PICTURE

"Scenes are as elaborate as in 'Intolerance.' The star has beauty and charm. Wonderful."—*New York Tribune*.



MAY 15, 1921

VOLUME 1. No. 9.

THE ASSOCIATED FIRST NATIONAL FRANCHISE



Katherine MacDonald, star who offers great opportunity for dignified and high class exploitation

\$10 REWARD FOR EVERY LIE OR MISSTATEMENT FOUND IN FRANCHISE

Twenty Pages of Good Intentions

"Got My Crowds Back in 2 Weeks"

*That's What Exhibitor Wentzell,
of the Norman Amusement
Company, Louisville, Told
First National*

Mr. Lee Goldberg,
National Theatre Building,
Louisville, Ky.

Dear Sir:

You recall I recently played "Dinty," securing this particular picture at the urgent request of the Parent-Teachers' Association. This association was very anxious that all the school children in the Western part of the city see this picture, inasmuch as it teaches such a wonderful moral lesson, above all the love, respect and devotion a child should have for its mother.

It is needless to say—I did a record-breaking business with this picture, and besides have won the support of the teachers, they being elated about my getting it for the children.

Wouldn't it be great if all the exchanges gave us such pictures as "Dinty?" There would be no need for censorship, nor even agitation for such. And it proves beyond a doubt that there is no need for immoral or suggestive pictures in American Life.

You know I have played almost all of your pictures in the past two years; this fall I did not use them, trying others—which cost as much and some of them more, but I could not get the money with them. I went back to First National Pictures and got my crowds back in two weeks. It seems like the name "First National" is an assurance to them that they would see a good picture—and they are never disappointed. Not only that, but it is an actual fact that First National Pictures are the *only* pictures I have been able to play in my house—two nights with success. So I am stronger than ever for First National Pictures since I am back in the fold again. Experience the past three years has taught me they are essential to a successful house.

Hoping we may have more such money-getters as "Dinty," "Confession," (and others—too numerous to mention) and wishing you continued success, I beg to remain a "First National Booster," and with best regards,

Sincerely,

(Signed) J. M. WENTZELL,

*President and General Manager,
Norman Amusement Company, Inc.*

List of Releases

BIG FIVE SERIES

(Super specials in group No. 1)

Passion (Pola Negri and Cast of 5000).....	9058 feet in 9 reels
The Kid (Charles Chaplin).....	5360 feet in 6 reels
Man-Woman-Marriage (Kaufman-Holubar-Phillips).....	8975 feet in 9 reels
The Oath (R. A. Walsh Masterpiece).....	8104 feet in 8 reels
Sowing the Wind (Mayer-Anita Stewart).....	7960 feet in 8 reels
	8867 feet in 9 reels

LATEST ATTRACTIONS

(Since January 1, 1921)

Mamma's Affair (Constance Talmadge).....	5584 feet in 6 reels
Toonerville Trolley No. 5 (Comedy).....	2060 feet in 2 reels
The Great Adventure (Lionel Barrymore).....	5627 feet in 6 reels
Toonerville Trolley No. 4 (Comedy).....	1970 feet in 2 reels
My Lady's Latchkey (Katherine MacDonald).....	5067 feet in 5 reels
Not Guilty (Sidney Franklin).....	6293 feet in 6 reels
The Woman in His House (Special).....	7524 feet in 8 reels
The Old Swimmin' Hole (Charles Ray).....	6161 feet in 6 reels
Scrambled Wives (Marguerite Clark).....	6144 feet in 6 reels
Trust Your Wife (Katherine MacDonald).....	5275 feet in 5 reels
The Passion Flower (Norma Talmadge).....	6953 feet in 7 reels
Jim the Penman (Lionel Barrymore).....	6098 feet in 6 reels
The Girl in the Taxi (DeHavens).....	5420 feet in 6 reels
Lessons in Love (Constance Talmadge).....	5861 feet in 6 reels
Bob Hampton of Placer (Neilan Special).....	7268 feet in 7 reels
Gypsy Blood (Pola Negri).....	6027 feet in 6 reels

PRIOR TO JANUARY 1, 1921

Every Picture Is New Until Your Patrons Have Seen It

Nineteen and Phyllis (Charles Ray).....	5965 feet in 6 reels
Dinty (Wesley Barry).....	6985 feet in 7 reels
Unseen Forces (All-Star Franklin).....	5680 feet in 6 reels
Love, Honor and Behave (Sennett Comedy).....	4572 feet in 5 reels
Dangerous Business (Constance Talmadge).....	5103 feet in 5 reels
Skipper's Narrow Escape (Toonerville Comedy).....	1880 feet in 2 reels
The Devil's Garden (Lionel Barrymore).....	6342 feet in 6 reels
Wet and Warmer (Lehrman Comedy).....	2061 feet in 2 reels
The Scoffer (Allan Dwan Production).....	6518 feet in 7 reels
Old Dad (Mildred Harris).....	5858 feet in 6 reels
Twin Beds (The DeHavens).....	5580 feet in 6 reels
Nomads of the North (James Oliver Curwood).....	6263 feet in 6 reels
Peaceful Valley (Charles Ray).....	6653 feet in 7 reels
Toonerville Trolley (Dan Mason).....	2 reels
The Kick in High Life (Henry Lehrman).....	2067 feet in 2 reels
What Women Love (Annette Kellerman).....	6377 feet in 6 reels
The Master Mind (Lionel Barrymore).....	6541 feet in 7 reels
The Branded Woman (Norma Talmadge).....	6761 feet in 7 reels
Harriet and the Piper (Anita Stewart).....	5605 feet in 6 reels
Curtain (Katherine MacDonald).....	5328 feet in 5 reels
In the Heart of a Fool (Allan Dwan Special).....	6723 feet in 7 reels
Good References (Constance Talmadge).....	5850 feet in 6 reels
Forty-five Minutes from Broadway (Charles Ray).....	5946 feet in 6 reels
The Jack-Knife Man (King Vidor Special).....	6448 feet in 6 reels
Notorious Miss Lisle (Katherine MacDonald).....	5014 feet in 5 reels
The Perfect Woman (Constance Talmadge).....	5249 feet in 5 reels
Go and Get It (Marshall Neilan Special).....	6928 feet in 7 reels
Yes or No (Norma Talmadge).....	6477 feet in 6 reels
Married Life (Mack Sennett Special).....	4938 feet in 5 reels
A Splendid Hazard (Allan Dwan Special).....	6174 feet in 6 reels
The Yellow Typhoon (Anita Stewart).....	6347 feet in 6 reels
The Love Expert (Constance Talmadge).....	5888 feet in 6 reels
Passion's Playground (Katherine MacDonald).....	5962 feet in 6 reels
Polly of the Storm Country (Mildred Harris).....	6608 feet in 7 reels
Don't Ever Marry (Marshall Neilan Special).....	6518 feet in 7 reels
The Woman Gives (Norma Talmadge).....	5923 feet in 6 reels
The Idol Dancer (D. W. Griffith Special).....	6955 feet in 7 reels
The Family Honor (King Vidor Special).....	5884 feet in 6 reels
The Inferior Sex (Mildred Harris).....	5695 feet in 6 reels
The Fighting Shepherdess (Anita Stewart).....	5954 feet in 6 reels
A Twilight Baby (Henry Lehrman).....	3188 feet in 3 reels
In Search of a Sinner (Constance Talmadge).....	5485 feet in 5 reels
The River's End (Marshall Neilan Special).....	6584 feet in 7 reels
The Turning Point (Katherine MacDonald).....	5778 feet in 6 reels
Two Weeks (Constance Talmadge).....	5998 feet in 6 reels
Even as Eve (Rolfé All-Star Special).....	6237 feet in 6 reels
A Daughter of Two Worlds (Norma Talmadge).....	6078 feet in 6 reels
The Greatest Question (Griffith All-Star).....	5830 feet in 6 reels
In Old Kentucky (Anita Stewart).....	7649 feet in 8 reels
A Day's Pleasure (Charles Chaplin).....	1714 feet in 2 reels
The Beauty Market (Katherine MacDonald).....	5994 feet in 6 reels
Heart o' the Hills (Mary Pickford).....	6329 feet in 6 reels
Mind the Paint Girl (Anita Stewart).....	5661 feet in 6 reels
A Virtuous Vamp (Constance Talmadge).....	5411 feet in 5 reels
In Wrong (Jack Pickford).....	5116 feet in 5 reels
The Thunderbolt (Katherine MacDonald).....	4840 feet in 5 reels
Back to God's Country (James Oliver Curwood).....	6237 feet in 6 reels
Her Kingdom of Dreams (Anita Stewart).....	7287 feet in 7 reels
A Temperamental Wife (Constance Talmadge).....	6221 feet in 6 reels
The Hoodlum (Mary Pickford).....	6462 feet in 6 reels
Burglar by Proxy (Jack Pickford).....	5090 feet in 5 reels
Bill Apperson's Boy (Jack Pickford).....	5625 feet in 6 reels
Human Desire (Anita Stewart).....	5590 feet in 6 reels
Sunnyside (Charles Chaplin).....	2769 feet in 3 reels
Choosing a Wife (Special).....	6385 feet in 6 reels
Auction of Souls (Aurora Mardiganian).....	7204 feet in 7 reels
Daddy Long Legs (Mary Pickford).....	7614 feet in 8 reels
Mary Regan (All-Star).....	6804 feet in 7 reels
Whom the Gods Would Destroy (Anita Stewart).....	7446 feet in 7 reels
A Midnight Romance (Anita Stewart).....	5886 feet in 6 reels
Our Teddy (Special).....	6517 feet in 7 reels
Virtuous Wives (Anita Stewart).....	6174 feet in 6 reels
Shoulder Arms (Charles Chaplin).....	3205 feet in 3 reels
The Panther Woman (Olga Petrova).....	5891 feet in 6 reels
Romance of Tarzan (Elmo Lincoln).....	6627 feet in 7 reels
Italy's Flaming Front (Special).....	6186 feet in 6 reels

(and others)

California Has First National Week

Nearly 300 Theatres There and In Arizona
Profit Through Idea—Sweeps Whole Country

NEARLY three hundred representative motion picture theatres in Southern California and Arizona booked Associated First National Pictures attractions for an entire week in the month of March, following up the First National Week idea, which has been spreading throughout the country and which has proven profitable in each section where it has been used.

FRANCHISE, in its issue of April 1, published on page 10 a cut of the page advertisement used by the Seattle office in advertising First National Week in that territory. An ad of equal size, but of different design, was used by the California office with good results. It was reproduced on page 15 of the May 1 issue. These ads have done much, according to records, to help the hundreds of theatres sell their programs to the public, and are another example of First National co-operation and service.

A LONG LIST

THE actual number of California and Arizona theatres participating in First National Week in that territory was 290. On the screens of these houses sixty-seven First National attractions were projected during the week. That each of these pleased the audiences and held up at the box office is indicated by the unusual success of the Week. Exhibitors are finding more proof daily that the public places confidence in First National attractions to the extent that there is no question concerning the quality when the trade mark is shown.

"The Big Five" were represented by "The Kid," Charles Chaplin's "six reels of joy," and "Passion," with Pola Negri. These two led the list in the number of bookings. In third place, Marshall Neilan's "Dinty," James Oliver Curwood's "Nomads of the North," Charles Ray's "Nineteen and Phyllis" and Mr. and Mrs. Carter De Haven in "Twin Beds," ran neck and neck.

Other attractions which rolled up an impressive number of bookings were Katherine MacDonald in "My Lady's Latchkey," Constance Talmadge in "Dangerous Business," Mack Sennett's "Married Life" and "Love, Honor and Behave," King Vidor's "Jack-Knife Man," Whitman Bennett's "The Truth About Husbands" and Louis B. Mayer's "The Woman in His House."

NOT NEW, BUT POWERFUL

It was notable that a number of the now famous First Nationals came in for their share of presentations, and proved that their drawing power is still vigorous. Among these "veterans" may be mentioned "The River's End," Marshall Neilan's northwest production, Anita Stewart in "Virtuous Wives," Charles Chaplin's "A Dog's Life," Norma Talmadge in "A Daughter of Two Worlds," "In Old Kentucky," with Anita Stewart, and the Curwood production, "Back to God's Country."

In addition to the sixty-seven feature attractions presented, several of Fontaine Fox's "Toonerville Trolley" series of comedies were in demand.

A noteworthy aftermath to the week was the fact that the ten or twelve days following showed a list of overflow bookings from the

week amounting to a total of nearly one hundred and fifty theatres.

Three Los Angeles theatres joined in celebrating the First National Holiday Week. The anniversary presented the world premiere of Marguerite Clark's "Scrambled Wives" to delighted audiences, who were loud in their praise of the dainty star's unusually appealing vehicle.

The Kinema Theatre brought to a close a remarkable engagement of Charles Chaplin's "The Kid," which has been the sensation of the motion picture center for the past five weeks.

The Alhambra Theatre presented Sidney Franklin's "Unseen Forces," which attracted capacity audiences.

SLIDES TO EXHIBITORS

The campaign throughout the territory for First National Week included a series of slides which were sent gratis to all exhibitors who had made bookings for the week. These slides were beautiful in design and educational in nature, explaining the aims of Associated First National Pictures and enumerating the stars and directors whose product finds a market through the exhibitors' circuit.

On the opening day of First National Week a full-page ad was carried in the Los Angeles Examiner, which has a wide circulation throughout Southern California and Arizona. This ad listed the entire collection of bookings, showing where each picture might be seen during the First National Week.

Assisting Manager Dave Bershon in his record-breaking performance was Bill Knotts, assistant manager; Charles A. McVicker, Harry Cohen and E. C. Drane.

"Life" Commends Our Pictures

"Life" took occasion in its issue of May 5th to commend several Associated First National attractions, especially "Passion" and "The Kid."

These two productions were named by "Life" as two of the best four motion pictures released thus far in 1921. Other productions which were commented favorably upon are "Man-Woman-Marriage," "The Old Swimmin' Hole," "Scrambled Wives," "The Oath," "Jim the Penman" and "The Passion Flower."

Franchise Holders Meet in Indiana

All Executives Re-elected At Session
That Brings All Territories Together

THE annual meeting of the Associated First National Pictures, Inc., and the First National Exhibitors Circuit, Inc., was held at West Baden Springs, Indiana, on April 20, 21 and 22.

Franchise holders representing the several territories in the United States and Canada were present, together with several persons representing the home offices.

Formal sessions opened at the West Baden Springs Hotel on Wednesday morning, April 20, and continued in morning and afternoon meetings until the final adjournment on Friday afternoon.

The following officers, directors and members of the executive committee were re-elected for Associated First National:

President—Robert Lieber, Circle Theatre, Indianapolis.

Vice-President—James B. Clark, Rowland-Clark Theatres, Pittsburgh.

Secretary and Treasurer—Harry O. Schwalbe, Mastbaum Theatres, Philadelphia.

Executive Committee—Moe Mark, Strand Theatre, New York; Nathan Gordon, Gordon Theatres, Boston; Harry O. Schwalbe; Sam Katz, Balaban and Katz Theatres, Chicago, and A. H. Blank, Blank Theatres, Des Moines.

Directors—J. G. Von Herberg, Jensen-Von Herberg Theatres, Seattle; E. Bruce Johnson, Turner and Dahnken Theatres, San Francisco; John H. Kunsky, Kunsky Enterprises, Detroit; Col. Fred Levy, Levy Theatres, Louisville; A. H. Blank, Blank Enterprises, Des Moines; Robert Lieber, Harry O. Schwalbe, Nathan Gordon, James B. Clark, Moe Mark and J. J. Allen, Allen Theatre Enterprises, Canada.

FIRST NATIONAL EXHIBITORS CIRCUIT: President, Robert Lieber; Vice-President, Sam Katz; Secretary and Treasurer,

Harry O. Schwalbe; Directors—James B. Clark, E. Bruce Johnson, J. G. Von Herberg, Sam Katz, Robert Lieber, Harry O. Schwalbe and Nathan Gordon.

The meeting was devoted to corporation affairs and to other matters affecting the operation of the business. Several important undertakings for the coming year were considered and referred to the executive committee for subsequent action. The many important actions of the organization during the past year were endorsed.

In an analysis of nation-wide trade conditions based upon reports of franchise holders representing the various territories, it was found that while in some instances minor evidences of depression were encountered, on the whole the exhibiting field appeared to be in a prosperous condition. Considerable enthusiasm regarding the prospect for business commencing with the next theatrical season was expressed.

On Wednesday evening the circuit members were the guests of Col. Fred Levy and Sol Lesser at an exhibition in the hotel of "Peck's Bad Boy."

The following were present: Robert Lieber, Indianapolis; Harry O. Schwalbe, Philadelphia; J. D. Williams, New York; William J. Morgan, New York; E. Bruce Johnson, San Francisco; F. M. Brockell, New York; R. H. Clark, New York; Spyros Skouras, St. Louis; E. Mandelbaum, Cleveland; Jacob Fabian, Newark; S. Fabian, Newark; Moe Mark, New York; John McGuirk, Philadelphia; Harry Crandall, Washington, D. C.; W. P. Dewees, Vancouver, B. C.; Harry T. Nolan, Denver; Tom Saxe, Milwaukee; Sam Katz, Chicago; Barney Balaban, Chicago; R. D. Craver, Richmond; James B. Clark, Pittsburgh; John H. Kunsky, Detroit; George Trendle, Detroit; Sol

(Continued on page 4)

How she can love—
How she loves!

"The
PASSION
FLOWER"



If You Have a Problem Let FRANCHISE Help You Solve It

Results and Opinions of Our Attractions

"NOT GUILTY." Good business. Audiences well pleased. Showed three days. Jefferson, Auburn, N. Y.—John J. Breslin.

"GO AND GET IT." Played the Majestic for three days and was such a hit it was held over and played the Opera House for additional performances. Great picture. Opera House, Mansfield, O.—W. A. Partello.

"NINETEEN AND PHYLLIS." Presented against stiff opposition, but business was highly satisfactory. Wonderland, Lorain, O.—August Ilg.

"PASSION'S PLAYGROUND." Third run. Satisfactory. Arbor, Albany, N. Y.—Sam Suckno.

"THE PERFECT WOMAN." Audiences liked it immensely. Fourth or fifth run here. Delaware, Albany, N. Y.—Sam Suckno.

"NOT GUILTY." Played a week. Audiences liked it. Strand, Milwaukee, Wis.—E. J. Weisfeldt.

"THE WOMAN IN HIS HOUSE." Broke records. Audiences highly pleased with the attraction throughout the week. New Strand, Milwaukee, Wis.—E. J. Weisfeldt.

"DINTY." Best liked picture in history of theatre. Orpheum, Green Bay, Wis.—Harry K. Timm.

"POLLY OF THE STORM COUNTRY." Fairly pleasing. Nothing unusual. Isis, Grand Rapids, Mich.—J. W. Goodspeed.

"THE KID." Went over with a bang. Played a week. Majestic Gardens, Grand Rapids, Mich.—Grover C. Ranck.

"TWIN BEDS." Fair. Chaplin's "Sunnyside" on the same bill. Isis, Grand Rapids, Mich.—J. W. Goodspeed.

"THE OLD SWIMMIN' HOLE." Orchestra used, though ordinarily only piano on week-days. Everyone well pleased. Business would have been better but for financial depression. At that, it was above present average. Pastime, Akron, O.—Arthur Fish.

"THE YELLOW TYPHOON." Mighty fine picture, was the consensus of opinion. Showing an event in this town. Lion, Bellevue, O.—G. R. Moore.

"SCRAMBLED WIVES." Everyone thought it was good. Star's first appearance since her marriage made good newspaper copy. Rialto, Omaha, Neb.—Julius K. Johnson.

"MAN-WOMAN-MARRIAGE." A very good picture. 90 percent of the men didn't like it. 100 percent of the women did. Strand, Omaha, Neb.—Harry Watts.

"DANGEROUS BUSINESS." Broke attendance records, excellent business. Talmadge is most popular star here; people enthusiastic about any of Connie's productions. Central, Fairbury, Ill.—Elmer Ramsey.

"MY LADY'S LATCHKEY." Fair business. Story interesting, star becoming more popular with each new release. Central, Fairbury, Ill.—Elmer Ramsey.

"MAMMA'S AFFAIR." Received good notices. Something entirely different from Connie's usual vehicles. Strand, Louisville, Ky.—George Maurer.

"PASSION FLOWER." Highly pleasing. A good box office picture that will make money without forcing the exhibitor to incur a heavy expense in putting it over. Liberty, Pittsburgh, Pa.—Harry Thomas.

"PASSION FLOWER." Good picture from the showman's standpoint and worthy of good presentation and campaign. Grand, Pittsburgh, Pa.—W. E. Mason.

"PASSION." Second run. Large demand for seats. May rebook. Centre Square Theatre, Pittsburgh, Pa.—Mr. Dickson.

"PASSION'S PLAYGROUND." Very large attendance. Katherine MacDonald very popular in Laredo. Strand, Laredo, Tex.—W. M. Eppstein.

"FORTY-FIVE MINUTES FROM BROADWAY." Broke attendance records first two evenings. Very well liked. Rialto, Glens Falls, N. Y.—Bird, Mausert & Coleman.

"DANGEROUS BUSINESS." Fine picture. Strand, Canton, O.—J. D. Kessler.

"THE BRANDED WOMAN." Good business. Norma is very popular here. Strand, Laredo, Tex.—W. M. Eppstein.

"NOT GUILTY." Very fine. Advertised the picture as a First National and results were highly satisfactory. Wonderland, Lorain, O.—August Ilg.

"NINETEEN AND PHYLLIS." Tie-up with "style show" week here. Picture went well. Strand, Louisville, Ky.—Geo. J. Maurer.

"PASSION." Splendid. Show kept growing all during the week. Strand, Omaha, Neb.—Harry Watts.

"PEACEFULLY VALLEY." Ray pictures always popular. This one was particularly good. Will probably be returned for another date. Majestic, Streator, Ill.—Bradford Brayton.

"SOWING THE WIND." Fair business. Opinion divided. Picture creates talk. Strand, Milwaukee, Wis.—E. J. Weisfeldt.

"THE OLD SWIMMIN' HOLE." Tied up with benefit performance of local store employees. Picture went well; cordially received. Strand, Albany, N. Y.—Uly S. Hill.

"UNSEEN FORCES." Audiences liked the picture, though business was only fair. Critics divided. Alhambra, Los Angeles, Cal.—Douglas Jarmuth.

"CURTAIN." A successful showing. Katherine MacDonald a favorite. Jefferson, Auburn, N. Y.—John J. Breslin.

"PASSION." Most enthusiastic comments heard about any picture for months. Four shows a day for four days. Business unusually good. Majestic, Port Huron, Mich.—Earl D. Sipe.

"IN THE HEART OF A FOOL." Highly satisfactory. Grand, Tiffin, O.—R. W. Lawrence.

"YES OR NO?" Norma is very popular here and the mention of her name always insures a highly satisfactory and satisfied patronage. Lion, Bellevue, O.—G. R. Moore.

"YES OR NO?" Good business. Picture was liked. Gilger, Norwalk, O.—Frederick Clary.

"FORTY-FIVE MINUTES FROM BROADWAY." Made an excellent impression. Everyone who saw the play here went to see the picture. Marion Theatre, Marion, O.—G. H. Foster.

"CURTAIN." Very good business. Everybody delighted with both picture and star. Rialto, Laredo, Tex.—H. A. Daniels.

"IN SEARCH OF A SINNER." Third run here. Good. Arbor, Albany, N. Y.—Sam Suckno.

"MAN-WOMAN-MARRIAGE." Broke attendance and box office records during week's engagement. Special ballet dance as prologue. Strand, Milwaukee, Wis.—E. J. Weisfeldt.

"NOT GUILTY." Many complimented management on the effectiveness of the picture. Long teaser campaign preceded arrival of film. Palace, Wichita, Kan.—Stanley Chambers.

"TRUTH ABOUT HUSBANDS." Did average business. Caused some disappointment; thought too sensational by some, not enough so by others. Majestic, Portland, Ore.—Frank Lacey.

"THE DEVIL'S GARDEN." Pleased followers of Lionel Barrymore; others apathetic. Columbia, Portland, Ore.—A. C. Raleigh.

"DINTY." The town went crazy over "Dinty." Exceedingly good business. Liberty, Portland, Ore.—Paul Emerson, Noble.

"NINETEEN AND PHYLLIS." Good business. Portland likes Ray, but has liked other Ray pictures better. Liberty, Portland, Ore.—Paul Emerson, Noble.

"MY LADY'S LATCHKEY." Better than average MacDonald picture. Good business. People's, Portland, Ore.—F. W. Teufel.

"THE KID." Held over for ten days for first time in house's history. Broke all records for first week. Liberty, Portland, Ore.—Paul Emerson, Noble.

"MAMMA'S AFFAIR." Average business. Not up to Connie's standard. Majestic, Portland, Ore.—Frank Lacey.

"THE KID." Broke records. Most delightful picture Chaplin has ever made. Garden, Council Bluffs, Ia.—Hyman Levy.

"TWIN BEDS." Much amusement and laughter during the shows. Regent, Springfield, O.—E. C. Paul.

"NINETEEN AND PHYLLIS." Very good. Riviera, Knoxville, Tenn.—W. E. Drumbar.

"MAN-WOMAN-MARRIAGE." Ran six days, with special music score. Very pleasing to patrons. Liberty, Pittsburgh, Pa.—Harry Thomas.

"MAN-WOMAN-MARRIAGE." Pleased capacity audiences. No special presentation. Grand, Pittsburgh, Pa.—W. E. Mason.

"THE KID." Three days. Unusually satisfactory. Played to capacity. Plaza, Pittsburgh, Pa.

"CURTAIN." Attendance unusually large in view of closed factories here. Colonial, Albany, N. Y.—Walter M. Powers.

"TWIN BEDS." Audience delighted. Ames, Ia., is a college town and the play appealed to the students especially. Ames Theatre, Ames, Ia.—Joe Garbrach.

"THE FIGHTING SHEPHERDESS." Second run satisfactory. Hudson, Albany, N. Y.—J. E. Roberts.

"PEACEFUL VALLEY." A mighty good drawing card. Ray always an attraction. Colonial, Albany, N. Y.—Walter M. Powers.

"THE TURNING POINT." Excellent attendance, both during afternoon and evening. Haven, Olean, N. Y.—Alba W. Root.

"HABIT." Made decided appeal. Star is popular. Central, Fairbury, Ill.—Elmer Ramsey.

"PEACEFUL VALLEY." Special music with augmented orchestra. Rural communities usually critical about rural pictures, but this one was considered absolutely perfect. Best box office record since "The Kid." Central, Fairbury, Ill.—Elmer Ramsey.

"THE KID." Broke records for four days. Audiences said, "It's the best ever." Boy ticket chopper was made up as Jackie Coogan. Majestic, Streator, Ill.—Bradford Brayton.

"CURTAIN." Excellent attraction. MacDonald considered good drawing card. Central, Fairbury, Ill.—Elmer Ramsey.

"DON'T EVER MARRY." Audience caught the spirit of the picture from the get-away. Had strong appeal. Orpheum, Scottsbluff, Neb.—W. H. Ostenberg, Jr.

Tries to Buy Franchise

It is reported from Milwaukee that George Huebner, proprietor and manager of the Crystal Theatre, Oconomowoc, Wisconsin, has been offered \$500 for his franchise, which originally cost him \$200.

Mr. Huebner has recently had a taste of real opposition and has come to the conclusion that his First National franchise is one of his biggest assets.

First National Week

(Continued from page 3)

Lesser, Los Angeles; A. H. Blank, Des Moines; Col. Fred Levy, Louisville; M. F. Finkelstein, Minneapolis; Herbert Allen, Montreal; Tom Boland, Oklahoma City; John Gleishman, Detroit.

Among others present at West Baden during the meeting were the following: Watterson R. Rothacker, Earl W. Hammons, Charles Christie, John S. Woody, Felix Feist, Lew Cody, William S. Bastar and Earl Gulick.

FRANCHISE

is published by and for Associated First National exhibitors. It is independent and without politics. It is not a mouth organ for ANY one individual, but has the interests of each member and sub-franchise holder at heart.

Its policy is truth and service, to help oil the wheels of progress for progressive exhibitors. We offer \$10 reward for every deliberate lie or exaggeration found in these columns. We'll pay by return mail for each one.

Vol. 1 May 15, 1921 No. 9

Publication office, Associated First National Pictures, Inc., 6 and 8 West Forty-eighth Street, New York.

LEE S. FERGUSON.....Editor

Wants More Clark Pictures

W. C. Sears has written Associated First National from his Lyric Theatre in Boonville, Missouri, requesting that he be given all the Marguerite Clark pictures possible, as she is a big drawing card for him. Mr. Sears said further:

"Concerning 'Scrambled Wives' will say that the picture went over nicely and everyone said it was a fine feature. Had a storm that night and my lights went out for the first show and were out for nearly thirty minutes and then they went out again for the second show and had to give many people their money back. However, I did \$81.26 worth of business and that was very good considering the night."

Plans First National Month

S. E. Bleyer, of the Crescent Theatre, Southampton, Long Island, has set aside the month of June as a First National Month. For this occasion he has booked no less than twenty First National attractions.

"I Wonder" Ads Score For Exhibitor Spragg

I Wonder WILL YOU BELIEVE
WHAT YOU ARE GOING TO
READ HERE—AND IT'S ALL FACT, EVERY WORD

YOU have seen "Passion" the second of the famous First National "Big 5" series.

I HAVE seen "Sowing The Wind" the third of this series and do not hesitate in saying you are going to find it equally as great a picture as "Passion."

WANTING the best pictures and getting them in New Haven is just a matter of discrimination on your part and to help you in this choice is the occasion for the grouping of the specially selected "Big 5."

BUT that's not the idea of this announcement. I am so much impressed with "Sowing The Wind," that I am going to make you a proposition.

WILL you yourself be the judge and jury—be my guest at the unfolding of a story as strange, as gripping and as thrilling as any I have ever seen—at a private performance of this big nine part production.

IF so ——— ?

READ BELOW CAREFULLY

PARSONS PREACH ABOUT SOWING THE WIND WHAT DO THEY MEAN?

Tomorrow, Thursday and Friday a coupon will appear in this space. They will be numbered 1-2-3. One of each of these coupons presented at the JOURNAL-COURIER or the TIMES-LEADER office—the first 300 at each—before 10:00 a. m. Saturday, entitles you to free admission to a private showing of this picture at the OLYMPIA, SATURDAY at 10:30 A. M.

WATCH FOR "MAN, WOMAN, MARRIAGE" AND "THE OATH"

TO THE left is the first "I Wonder" ad used by Manager Spragg, of New Haven, Conn., for "Sowing the Wind." It started a series of "personal endorsement" ads which followed up those he used for "Passion," as set forth in FRANCHISE dated May 1.

I Wonder DO YOU REALIZE THAT
THE FIRST PRINCIPLE OF ADVERTISING—ITS VERY FOUNDATION
IS GOOD PRODUCT—

ALL ABOUT "SOWING THE WIND" featuring ANITA STEWART AND A GREAT CAST

3rd of THE BIG 5 AT THE OLYMPIA ALL NEXT WEEK

THIS advertisement might go on through endless space to tell you of the merits of this big production—of the drama that's as big as life itself—of a story that fascinates and thrills—of a romance as beautiful as a song—of a score of thundering climaxes.

BUT would you be convinced. We wonder?

WE'LL let's see what's happened.

IN New York at the Strand Theater its reception was equally as great as that of "Passion." Thus far we have reports from five other cities in various parts of the country—Canton, Ohio; Youngstown, Ohio; Omaha, Neb.; Knoxville, Tenn., and Boston. That "Sowing The Wind" delighted in all of these cities and played in all to record breaking business is indeed augury that it is unquestionably one of the year's biggest pictures.

IN Boston it required 5 big theaters to meet the demands for this spectacular triumph. They were the Olympia, Wash. St.; Scollay Sq. Olympia; Old South; Strand and Central Sq., Cambridge. (See Boston papers during week of Apr. 4 to 9th.)

BUT don't you take anyone's word for this— ?

BE your own judge and jury—

READ BELOW CAREFULLY

MOTHERS WARN AGAINST SOWING THE WIND—WHAT DO THEY MEAN?

THIS COUPON together with No. 2 and No. 3 to appear in this space Tomorrow and Friday and All To Be Presented at the JOURNAL-COURIER or TIMES-LEADER Office, Before 10:00 a. m., Saturday will entitle the first 300 at each to admission to a PRIVATE SHOWING of this picture.

OLYMPIA—10:30 A. M.—SATURDAY
NO CHILDREN ADMITTED TO THIS SPECIAL PERFORMANCE

ANITA STEWART ROSAMUND

WATCH FOR "MAN, WOMAN, MARRIAGE" AND "THE OATH"

TO THE right is the second of the "I Wonder" series, with the first coupon to the private showings. There were two additional ads in this series, carrying coupons 2 and 3, but space does not permit of their reproduction here.

Manager Spragg is setting a pace in advertising which entitles him to the front ranks of exhibitors who believe in progressiveness.

"Man-Woman-Marriage" and "The Oath" were booked to follow "Sowing the Wind" at the Olympia and it is a safe bet that the right kind of exploitation was supplied to put these over to the best advantage.

These Exhibitors Boost Trade Mark

THE franchise holder in Associated First National Pictures can make his trademark insure the patronage of his theatre, as we have asserted previously in these columns.

There are many of the most prominent exhibitors who boost the First National trademark, as it boosts them, and others are joining the ranks steadily.

August Ilg, manager of the Wonderland Theatre, Lorain, Ohio, has repeatedly proved the value of the First National trademark to his theatre, as a means of attracting patronage.

Scarcely an attraction plays the Wonderland, which is the franchise house for Lorain, but Mr. Ilg announces to his townsfolk that "It's a First National Attraction." Particularly does he do this with all attractions that are not star productions.

He played "The Truth About Husbands" for four days. In all of his advertising he laid stress upon the fact that it was a First National, and it brought him patronage which was pleased by the picture, but might not have been attracted to the house by the name, the author, the cast, or the story.

A few days later Mr. Ilg played "The Woman in His House." Less advertising space was used for this attraction than for "The Truth About Husbands." But every advertisement bore the trademark, or the line, "It's a First National."

During the past few weeks Mr. Ilg had offered the people of Lorain such pictures as "The Kid," and other specials. In each case they had been underlined as First Nationals. The impression these pictures made in Lorain was such that the manager felt he would simply need to introduce any subsequent attraction he might play as a "First National" and it would make an immediate impression of quality on the minds of Lorain theatregoers.

Accordingly he featured the trademark message in his advertising for "The Woman in His House" and obtained the business sought.

Ilg, Ramsey, Lynch, Opperman and Others Prove Value of Name in Advertising

The same policy produced the same results in the case of "Not Guilty," which followed "The Woman in His House" at the Wonderland.

You can't tell August Ilg that "there's nothing in a name." He knows better. He's proved that there's money in it, and he can produce box-office statements to demonstrate that he's right.

Elmer Ramsey, manager of the Central Theatre, Fairbury, Illinois, a town of about three thousand inhabitants, adopted the policy of featuring the trademark in his advertising of "The Devil's Garden," which he played for three days. In addition, Mr. Ramsey bridged the gap between this and the other Lionel Barrymore films he had played previously by reminding his patrons of the enjoyable evenings they had spent with the star's earlier productions. The resulting business was decidedly satisfactory.

James F. Lynch, of the Empress Theatre, Laramie, Wyoming, had adopted another means of spreading the First National trademark. He wears a First National button in his coat lapel, where he can tell precisely how many theatregoers of Laramie are coming in contact with it every day.

In the little town of Pontiac, Illinois, Hal Opperman, of the Crescent Theatre, is a believer in the wisdom of cashing in on a dependable name. "It's a First National Picture" is a favorite slogan of Mr. Opperman's, and with the trademark it is to be seen frequently in his newspaper advertising, as it was during the campaign that preceded the presentation of

"Married Life." Mr. Opperman himself is convinced that the slogan and the trademark had considerable influence on the S. R. O. business that he enjoyed during the appearance of the picture at his theatre.

When Stanley Chambers, of the Palace, Wichita, Kansas, brought in "The Scoffer," he found he was up against particularly stiff opposition at the two other theatres in the town. Chambers is one of the ablest creators of advertising copy in the United States, but he didn't rely on his native ingenuity to protect him against the "undertow" from his competitors. He re-enforced his advertising with the First National trademark, and he was rewarded by good crowds on both days of the engagement.

These instances could be multiplied indefinitely. They prove that consistent use of a trademark in advertising a theatre's attractions has a definite value to the theatre, and a substantial influence upon business. It helps to make fair business good, and good business better.

Have you tried it?

First National Play Dates First Means Better Pictures at Less Cost

Norma Talmadge Writes Article for Pictorial Review

Norma Talmadge has contributed an article entitled "What Do You Mean by 'Sex Plays'?" for the June issue of the Pictorial Review, which has been conducting a campaign for cleaner movies. This is the first frank expression of her opinions on this subject that Norma has ever given to the public. She says in part:

"There has arisen a veritable fog of misunderstanding as to what is meant by sex plays. For instance, when Shakespeare wrote his masterpiece called 'Romeo and Juliet' he wrote a sex play. When Mrs. Barclay wrote her popular novel, 'The Rosary,' she wrote a sex book. When Verdi wrote 'Il Trovatore,' he wrote a sex opera. And so on.

"Unfortunately, through abuse and misuse, the word 'sex' has come to stand for something entirely from its dictionary meaning. Today, when we say that a play has a sex-appeal, we do not mean that it possesses love interest; no, we mean that it appeals to the baser instincts of mankind. This is all wrong. It is time we went back to the fundamental meaning of the word before we begin wholesale condemnations. It is almost impossible to have a good moving picture without love interest in it, and by love interest please understand I do not mean sex-stuff in the now accepted sense of the word. Of course, I realize that there may be a tragedy, comedy, or farce that doesn't have for its principal theme conflict between the sexes, but, broadly speaking, for one person you will find who prefers tragedy you will find five thousand who prefer a love story—a sex story.

"To put it in one sentence, to me a sex story is a story of love between the sexes. When two young, healthy, normal people meet—he strong, enthusiastic and keen; she gentle, kind and affectionate—there is the basis for the loveliest, finest and oldest story in the world. They meet, they love, they marry; that's a picture as sweet and clean as an apple orchard in Spring, and yet it's a sex picture, and there are dwarfed mentalities in this world who can sit through a story like that and see only its sexual significance."

IT PAYS TO PROLOGUE

Three adequate prologues for each
Associated First National Attraction
are being prepared by

A. GORDON REID

PRODUCTION MANAGER AT THE BRANFORD

Jacob Fabian's new million dollar theatre in Newark, N. J.

Blue prints and diagrams, giving full instructions, are furnished for every size and type of house. Mr. Reid will help you prologue your picture.

An inquiry will bring you full details.

Address

NEW YORK CONCERT LEAGUE
1664 Broadway
NEW YORK



THE OATH

High Lights of Exploitation

Breaks Seven-Year Record with Chaplin's Laugh Maker

George Sargent, who has the First National franchise for the Lyric Theatre, San Rafael, California, states that he broke all records and played to more people with Charles Chaplin in "The Kid" than he did with any other three-day feature he had played in seven years.

He attributes part of his success with Chaplin to the fact that he arranged with a local orphanage, located some distance from San Rafael, for over 400 children, and with the assistance of the San Rafael newspapers, influenced families to furnish machines to take the children from the orphanage to the theatre for a morning matinee on the first day showing of "The Kid." It took 63 machines, headed by a motor truck with the orphanage band playing, and with two large banners on either side which read as follows:

"We are on our way to the Lyric Theatre to see Charles Chaplin in 'The Kid.'"

This parade of 63 machines paraded slowly through every street of San Rafael, taking about half an hour for the complete parade and caused quite a bit of free publicity.

Carnival Lobby Helps "Devil's Garden" on Coast

Manager Ralph Grunauer, of the Rosebud Theatre, a link in the Gore Bros., Ramish & Sol Lesser circuit, of Los Angeles, had a big carnival to buck a few doors from him for one solid week. That old proverb, "Everything comes to him who waits," ran through his mind. He waited patiently and like a flash this thought struck him. "Why not join in the merry carnival." Join he did! The first thing he did was to get some sheeting and make himself a main entrance tent to a big show. Next he went down to a pennant manufacturer and had pennants made up in every color of the rainbow. He assembled this concoction in his lobby. A knockout week was made out of what appeared to be one in red. Mr. Grunauer was a bit sad when the carnival pulled stakes, as they brought them out, got them and so did he.



The "carnival" front of the Rosebud, Los Angeles, to fight the opposition of a carnival week



Stage setting and prologue at the Capitol Theatre, St. Paul, Minnesota, for "Bob Hampton of Placer," with the Blackfeet Indians in the prologue

"Bob Hampton" Prologue a Hit

Capitol in St. Paul Among First to Have Indians As Special Added Attraction

PROBABLY one of the most elaborate and beautiful prologues given any picture in the Twin Cities for some time was presented at the Capitol Theatre, in St. Paul, in conjunction with Marshall Neilan's "Bob Hampton of Placer."

Through the enterprise of First National and Neilan, troupes of genuine Blackfeet Indians, of Glacier National Park, are now on tour of the country, appearing in the principal centers simultaneously with the presentation of this picture.

One troupe of the red men were in St. Paul and assisted in the prologue's presentation.

To Lowell V. Calvert, director-general of the Capitol, belongs the credit for the scenic and lighting effects. To Oscar F. Baum, director of the Capitol Symphony Orchestra, belongs the credit for the splendid musical arrangement on this prologue.

Before the rise of the curtain the orchestra prepared the audience for what was coming with a very appropriate dagger dance from Victor Herbert's "Natoma." As the curtain rose, there was disclosed the Indian chiefs in a clump of birches, seated around their campfire. In the background, with magnificent lighting effects playing about them, appeared the snow-clad peaks of the distant mountain ranges.

In pantomime, one of the Indian chiefs tells the story of the Legend of the Last Battle. Immediately at the close of this a female singer in Indian costume rendered "By the Waters of Minnetonka," a very beautiful Indian love song. That was followed by a baritone rendition of "From the Land of the Sky Blue Water." At the close of these two selections, the assembled

chieftains gave a native tribal dance. As soon as this was finished, the screen descended and the feature production started.

The most was made in the exploitation possibilities of the Indians during their visit in St. Paul. The Indian chiefs and squaws who were in the party were as follows:

Little Chief, Chief Big Springs, Chief Curley Bear, Chief Lazy Boy, Chief Bill Shoots, Mrs. Little Chief, Mrs. Big Springs, Miss Little Chief.

The band of Indians was taken to different points of interest throughout the city, and it goes without saying that their appearance created great excitement everywhere. They were formally presented to Governor Preus, also to Mayor Hodgson, of St. Paul, and other notables and dignitaries.

For the "Mammas"

When it came to putting over "Mamma's Affair," starring Constance Talmadge, E. Metzger, manager of the Strand Theatre, Creston, Iowa, got an idea for a special showing for the "Mammas" of the town.

The day before the showing of this feature, the local paper announced that every woman in town who had a young lady daughter would be admitted free on Monday afternoon.

The afternoon of this special offer was a rush day at the Strand, as was the rest of the engagement of this feature.

First National Play Dates First Means Better Pictures at Less Cost

Some Lobby Displays and a Strand Crowd



Above left: A miniature swimmin' hole built in the lobby by Ralph Winsor at the Liberty Theatre in Portland, Ore., for the Ray attraction.

□ □

Below left: A front shot of the lobby at the Ellanay Theatre, El Paso, Texas, in its special dress for "Passion." The pergola, with vines and flowers, was constructed especially for this attraction.



Above right: Just a section of the "mob" that stormed the doors of the Strand, New York, to see "Peck's Bad Boy," starring Jackie Coogan.

□ □

Center: The lobby of the Queen Theatre, Fort Worth, Texas, showing how colored cards and posters are used to good advantage.

□ □

Below right: A lobby for "The Kid." This one at Bridgeton, N. J., Criterion Theatre.



"Action Stunts Count," Declares Ostenberg

"WHAT kind of exploitation makes the biggest appeal to the potential patrons of your theatre?" It is more than probable that very few exhibitors have analyzed their exploitation down to a point where they could care to select one classification and label it the most appealing they ever employed. In the opinion of Manager W. M. Ostenberg, of the Orpheum Theatre, in Scottsbluff, Nebraska, however, the exhibitor who has not gone to the trouble to test the various forms of exploitation so that he knows which one has the biggest patron pulling power, is lacking in the biggest asset he can have for putting over special productions.

Mr. Ostenberg has devoted considerable attention to the study of exploitation and has come to the conclusion that as far as Scottsbluff goes, reality, as contrasted with realism, is the most profitable exploitation that he can use in connection with the Orpheum Theatre.

"I can get a bigger response from the residents of Scottsbluff," said Mr. Ostenberg, "by filling a box in my lobby with real snow than I can from an elaborate set covered with the imitation cotton snow. A live rabbit in a cage will attract more attention than a whole pack of stuffed wolves or several stuffed bears in putting over a wild animal attraction.

"I have come to the conclusion that action is the main spring of all appealing exploitation as far as Scottsbluff is concerned. A living object naturally attracts attention and it seems to impress its advertising message far more firmly than any other forms of exploitation

Nebraska Exhibitor Finds One Snow Ball Draws Better Than Whole Imitation Set

then close to the winter season, but the way people flocked into the lobby to take a look at that little box of snow, gazing at it as if they had never seen such a thing in their lives, more than compensated me for the cost, through the number of people that filed over to the box office to buy a ticket for the attraction that was showing then, which was one of the James Oliver Curwood stories of the Northern woods.

"Animals of any kind, even down to an ordinary dog, will always attract attention if displayed in the lobby of a theatre. A rooster, if it can be connected with a current attraction, will do more to get people's attention than a 24-sheet cut-out. While my aim is constantly to keep the Orpheum lobby looking attractive by the changing of the frames and the use of photographic stills of the productions, still I devote most of my attention to devising some means by which I can employ some living things in the lobby.

"I do the same thing in connection with all street stunts that I use. Unless I can use characters of some kind that have a humorous appeal, I pass by this form of exploitation. The mere use of a wagon covered with banners advertising a production, I have found is far less efficient than the expenditure of the

ceeded in getting into several traffic mix-ups, one which carried with it a warning from the Police Department, and the total results were packed houses at the Orpheum for every showing of the Constance Talmadge film.

"I used the same two young men in connection with another First National attraction, Marshall Neilan's 'Don't Ever Marry.' In exploiting this comedy, the smaller of the two men wore a dilapidated black suit, a slouch hat and facial make-up devised to make him look as sorrowful and meek as possible. A blood-stained bandage adorned his head and he hobbled through the streets on crutches, driven by the other young man, who wore a female costume and carried a heavy rolling pin. On the man's back was a caption reading: 'I wish I had observed the warning being given at the Orpheum this week, 'Don't Ever Marry.'" On the back of the female impersonator was another one reading: 'How would you like to spend the remainder of your life doing this? Don't Ever Marry.'

"The couple were at the depot to meet all the trains coming in to Scottsbluff and paraded around the principle streets during the afternoon and evening and invaded the most crowded restaurants for the purpose of eating their meals. They, again, succeeded in attracting capacity audiences to the Orpheum during the run of the feature they were exploiting."

Mr. Ostenberg, who is Associated First National sub-franchise holder in Scottsbluff, believes that contests tied up closely to the theatre or to some special production, should



Street sign in Scottsbluff, Nebraska, a city of 7000 people

that I have been able to devise. A lobby, full of attractive paintings and posters will make a theatre look attractive, but it won't attract as many patrons as a little curly lamb in a small pen.

"In all the exploitation I use at the Orpheum, I will pass up an elaborate artificial set if I can get something that is actually real in place of it. The instance that I have cited about the box of actual snow is one example of the efficacy of reality instead of realism. I had at my disposal, a special set of a log cabin covered with artificial snow, which would have fitted very nicely into the Orpheum lobby and undoubtedly would have looked good in a photograph of the theatre. Instead of using this, however, I went to the trouble of having a box full of real snow shipped to me from Minnesota, packed in ice and I put it in the lobby of the theatre and used newspaper space to advertise that the first snow of the season had arrived in Scottsbluff.

"It was quite a little expense keeping the snow from melting, although Scottsbluff was

same amount of money in newspaper advertising, but, if actors or animals can be employed in a street stunt, the results will rate as high as any form of advertising or exploitation that I know of.

"In putting over 'A Perfect Woman,' an Associated First National Pictures production, starring Constance Talmadge, at the Orpheum, I used two young men and a shetland pony. One of the men was dolled up in the very latest of feminine finery and the dainty appearance which he was able to attain in this make-up was contrasted in a very comical manner by mounting him astride the pony. The display of silk hosiery which this entailed by no means detracted from the attention which the stunt drew. A small blanket on the pony was labelled 'A Perfect Woman.'

"The other young man wore overalls and a big straw hat and other regalia typical of a rube. He carried a long pole over one shoulder to which was hung a bundle of hay and he used this means of guiding the pony around the busiest streets in Scottsbluff. They suc-

be productive of great results, although he admits that he has tried some without having any great success with them. At the present time, however, he is planning one which will have for its main prize, a trip to Denver or Omaha from Scottsbluff, including all the expenses of the trip, even down to spending money for use during the stay in either of the cities which the successful contestant may elect to visit.

He has not completed the full details of the contest, but is planning it along lines to get away from the features which he regards as objectionable in others which he has staged in Scottsbluff. Most contests are bad, in the fact, he believes, that they are too easy and result in the belief of the nearly successful contestants that the successful ones were the winners only because of favoritism on the part of the judges. Such a result, he declared, is more harmful to a theatre than any good effect which might be gotten from such a contest.

Newspaper space is regarded by Mr. Ostenberg as being the foundation for any sort of exploitation which a theatre may employ.

Some Advertising That Drew the Crowds

Kinema
Theater - Grand at 7th
DIRECTION - WEST COAST THEATRES INC.
Doors Open 11 a. m.
Popular Prices

NOW PLAYING—POSITIVELY ONE WEEK ONLY
ENTIRE NEW PROGRAM
OF MANY FEATURES

A Masterpiece!
Because Charles Ray has achieved that which producers have failed to accomplish. He has made an entire picture without a single subtitle.

Because he brings such big dogs and the sport and wholesome remembrance of school days.

And because he is Charles Ray in a role positively made for him—other than the boy James Whitcomb Riley wrote about.

Special Comedy Features
LYONS and MORAN
Editor and—
in a sparkling and
“BLUE SUNDAY”
The Funniest Comedy This Season
Don't leave home without it
Go to the Zoo to the Zoo!

COME SWIMMIN
with
CHARLIE RAY
in the
OLD SWIMMIN HOLE

JAMES WHITCOMB RILEY'S
beloved old home poem again brought to life. Here's a romance you will never forget.
A "FIRST NATIONAL" ATTRACTION

KINEMA SYMPHONIC ORCHESTRA
RENE WILLIAMS CONDUCTOR
FIRST NATIONAL PICTURE

CHARLES RAY
IN THE
"OLD SWIMMIN HOLE"

TODAY
The Picture
Without a
Sub-title

Do you remember the time you first suffered the pangs of love—all the agony and grief? And when the girl turned you down, you were going to commit suicide, but you didn't have nerve enough, so you vented your pent-up feelings on your mother or sister and "hated women." You'll live it all over again—and a lot more—when you see this Riley-Ray picture. Our word on it, it's great!

KEATES is playing the old songs you have always loved in the way you love to hear them.

LIBERTY
DIRECTION JENSEN - VON HOFFEN

KINEMA
Los Angeles
Ad on "The Old
Size 4 cols. v

LIBERTY
Portland
Ad on "The Old
Size, 4 cols.

FRANKLIN
Saginaw
Ad on "The Old
Size, 4 cols.
Ad on "The Old
Size, F

MARION
Macon
Ad on "My
Size, 4 cols.

Ad on "The Old
Size, 1

VIRGINIA
Charleston
Ad on "The Old
Size, 1

Pola Negri in "Passion"
BEWARE OF IMITATORS
IS A PICTURE THAT IS MAKING MOTION PICTURE HISTORY IN AMERICA.

LOOK FOR THE TRADE MARK

A FIRST NATIONAL ATTRACTION

VIRGINIAN THEATRE
HOME OF HIGH CLASS PHOTO PLAYS

Positively No Advance in Prices
Admission: - - - 20c, 35c
INCLUDING TAX

ENTIRE WEEK STARTING **MONDAY**

Beautiful and powerful beyond compare.
The romance of the world's most daring adventures.
Great art is useless—love achieves sublimity only in the lives of men and women who rise above human law and convention.
This is the romance of a woman more fascinating and daring than Cleopatra and a man whose law for her transcends death itself.
It is the intimate story of the Little Miller when the world came to know as Mme. Du Barry.

Arrange To Attend The Matinees

Thrilling beyond words
Beautiful beyond description
A harmony of all the emotions

POLA NEGRI
The Famous Continental Star in
"PASSION"

A MIGHTY EPIC OF THE SCREEN - 5,000 people - 2 years to produce.
Love - Laughter - Tears.

A FIRST NATIONAL ATTRACTION

Love's Supreme Sacrifice

A Woman's Whim

FRANKLIN
Habit's Chain—an invincible
Habit's Bond—a



MANY WOMEN
LOVE B. M.

"HABIT"
A CYCLOPIC C
HUMAN HABIT
NOT JUST A DR
BUT BOTH—AN
WELL.

See the Biggest
It's A Thrill I
NEWS WEEKLY
AT REGULAR

passion''
11f page

MARION
WHERE ALL MARION GOES
MONDAY TUESDAY WEDNESDAY.

"SAVE ME—SAY YOU
ARE MY WIFE" THE
MAN PLEADED.

The girl had never seen him before he started up
to her in the hotel lounge.

Romance, Adventure, Mystery, Technical and the
mysterious. She gave him her heart and her teeth
helped created a crowd without knowing it.

See Life With This Beautiful Girl
Through The Glittering Moments Of
C. N. and A. M. Williamson's Won-
derful Story "The Second Latchkey"

Adapted by FRED FOX.
Directed by EDWIN CAREWE.

Katherine MacDonald Pictures Corp'n
presents

**Katherine
MacDonald**
in "**My Lady's
Latch Key**"

**FIRST
NATIONAL
PICTURES**

"Don't shoot," she
cried. "I brought him
here. I love him."

Charles Chaplin

The World's Greatest Comedian In The Biggest Super-Comedy The Screen Has Ever Known

IT IS SO BIG THAT WE ARE SHOWING IT FOR ONE WEEK

"THE KID"

with JACKIE COOGAN

The funniest youngster Ever Seen on the Screen

A Comedy That Took a Year To Make
A Comedy That's Worth Every Dollar and Minute That Went Into It
Six Reels of Joy Enough Laughs For a Year

WRITTEN and DIRECTED BY CHARLES CHAPLIN

6 Reels of Joy
6 Big Days

Continues Show Daily — Starting at 1 PM.

SPECIAL MUSIC BY—
Marion Theatre Concert Orchestra
DIRECTOR PAUL F. GOMEZ
OVERTURE
From THANHAUSER

This will be one of the finest musical offerings we have ever had the pleasure of presenting.
Continuous Show, Daily 1:30 on.

Matinee, Children 10c. Adults 25c
Evening, Children 20c. Adults 40c
that of town patrons and theatre parties. If they desire may reserve boxes in advance.
Phone 2434.

MONDAY — TUESDAY — WEDNESDAY — THURSDAY — FRIDAY — SATURDAY

MARION

WHERE ALL MARION GOES
FOR THE BIGGEST WEEK IN OUR HISTORY—

The daylight trials of motherhood, the midnight trails of paterfamilias are all for Chaplin in this super-comedy. He was a good mother to the Kid, and when the Kid grew up he sure became a good son; for Charlie is a wandering glazier, and while the Kid went ahead breaking windows Charlie was always at hand to get the job of mending them. And yet there's a sob now and then. Never expected that of Charlie, did you? Well here's where you get something more than laughs!

NOTE—In the history of Marion Pictures in Marion there have been only two pictures which have shown for one solid week. "Mickey" and "The Miracle Man." — and now comes the third "The Kid." The Public, Press and Critics, proclaim "The Kid" the major picture of pictures. Don't you miss it.

Extra--Weekly News and Luke McLuke Filmosophy



Here's the staff of the First National Exchange in Seattle, snapped with the impersonators helping to exploit the latest Chaplin picture in that territory

How · Ostenberg Fixed Admissions

SHOWS SIMPLE WAY TO RAISE PRICES FOR WORTHY PICTURES AND PLEASE EVERYONE

MUCH has been said pro and con concerning raising admissions on really big productions. Wm. Ostenberg, Jr., manager of the Orpheum Theatre, Scottsbluff, Nebraska, has always contended that an exhibitor should get a greater admission price on his specials, than on ordinary pictures. Ostenberg cites for example, that when the big road show comes along they receive and are entitled to a larger admission price than a small stock company and he applies his theory to the picture end of the game.

When Ostenberg started exploiting the super-special "Passion," he depended upon the price question to help him put it over. Special one-sheets were prepared reading, "Should the Great Photoplay 'Passion' Be Shown in Scottsbluff at \$1.10 or 55c.?" The town was thoroughly plastered with these as well as the regular twenty-fours furnished by the exchange. Then ones, threes and sixes were used to fill up the available billboard space. Plenty of newspaper space was used and the price question kept before his patrons. Then several days before the showing of "Passion" he distributed special ballots to his patrons asking them to vote whether the price be \$1.10 or 55c. and although 55c. was a substantial raise in his admission prices, the ballots received at the door showed that a good number of people had voted in favor of the \$1.10 price. Ostenberg

had so thoroughly impressed upon his patrons that the production was really a great one and had played a number of the large cities at prices ranging from \$1.10 to \$2.75 per seat, that his patrons were satisfied that he was entitled to a raise in admission price. After the voting the city was again billed with one-sheets reading, "\$1.10—No. 55c.—Yes. The Great Photoplay, 'Passion,' will be shown at the Orpheum Theatre, Scottsbluff, three days, starting Monday, April 18th." The price agitation had done its work and the theatre was packed. After the opening night Mr. Ostenberg said that it was the largest Monday business he had done in the past five months in spite of the decrease of business in general on account of the tight money situation in his section of the country. Mr. Ostenberg proved conclusively that the people are perfectly willing to pay an advance in admission when they are convinced that the picture is worth it.

Seattle House Raises Price for "The Kid"

The engagement of "The Kid" in the Liberty Theatre, Seattle, Washington, was a notable event. The Liberty has been running for a number of years, but never during its operation has the price of admission been raised. During the engagement of "The Kid" the admission price was increased one-third, and the house record was exceeded two and one-half times.

A very unique exploitation stunt was used in the impersonation of Charles Chaplin and the Kid. The two impersonators mingled in the crowds on the streets, in restaurants, hotels, cafes, and department stores, and attracted a great deal of attention.

The Seattle office of First National is using the same stunt throughout the territory.

Cuts ought to help your ads a lot. All the exchanges have attractive stock cuts, supplied upon request. See the press sheets.

Opperman Puts Over "Sky Pilot" Under Some Handicaps

Without press sheets, posters, or any prepared copy whatsoever, Hal Opperman, manager of the Crescent Theatre, Pontiac, Illinois, has scored a marked exploitation success with "The Sky Pilot," Cathrine Curtis' production, directed by King Vidor and distributed by Associated First National Pictures, Inc.

"The Sky Pilot" will not be nationally released until May 30th. Mr. Opperman ran the film at the Crescent Theatre April 25th and 26th, by special pre-release arrangement. There were no posters to be had, or 24-sheets—or stills from the play. To arrange an attractive lobby display, therefore, Mr. Opperman had to exercise his ingenuity. His sign artist printed a number of cards with sub-titles from the play and a large banner, which extended in front of the box office, bore the words—"The Sky Pilot"—a tale of the foothills."

From a studio Mr. Opperman borrowed a study of a milling cattle herd and to add to the general Western atmosphere, arranged numerous trophies of the hunt, loaned by a nimrod friend. The sight of the mounted moose head and numerous antlers caused the wandering public to stop—read the signs—then look at the announcement of the program. The cash register kept up a merry clank, and the ticket window was closed twenty minutes after the first show started, for every one of the 450 seats of the theatre were sold out.

The advertising formed one of the strongest means of getting the public attention focused on the attraction at the Crescent Theatre. When Mr. Opperman discovered that he could book "The Sky Pilot," he wrote advertising copy with a lavish hand. For four days prior to the showing he ran a two column by eight inches display ad, telling the public that they had the opportunity of seeing a first run picture. In a movie column which Mr. Opperman runs in the local newspaper under the caption, "Movie News—by O. B. Still," he further stressed this point and elaborated it with an interesting description of the length it takes to make a feature production, method of distribution and other facts not usually known by the general public.

This formed his "educational" campaign—another advertisement stressed the fact that the play was taken from the famous Ralph Conner book, and suggested that everybody brush up on the book before seeing the film. The library reported that all the copies of "The Sky Pilot" they had in the library were gobbled up and the book store disposed of every copy they had on the shelves, copies that had been collecting dust for the last years.

The day prior to the run, a single column advertisement in the preferred position on the local page of the newspaper touched on some of the highlights from the play, playing up the spectacular stampeding scene of cattle, the fall of "The Sky Pilot" and his horse down the rocky grotto into the swirling waters, etc. Then as the clinching argument to Mr. and Mrs. Pontiac to tear themselves loose from their firesides and walk down to the cinema theatre, the advertisement closed with the statement, "This production is unlike the book in one particular—it HAS A HAPPY ENDING."

Regardless of the sensitized feelings of temperamental playwrights who insist upon the unhappy ending, Mr. Opperman believes that most of the people prefer a happy ending. Therefore he played up the happy ending for all he was worth. His method of exploiting this happy ending undoubtedly netted him considerable patronage.

In order to make his matinees yield the S. R. O. sign, Exhibitor Opperman gave two benefit shows for the local Y. M. C. A., which was seeking funds with which to build a swimming pool. The "Y" turned a force of youngsters out selling tickets for the matinee, and the people who witnessed the performance were so enthralled that their personal praise had considerable advertising value.

(Continued on next page)

Special "Passion" Ballot

Should this great Photoplay be shown at the Orpheum Theater, Scottsbluff, Nebr., for \$1.10 or 55c?

In all other cities it has been shown from \$1.10 to \$2.75 per seat

Mark X opposite price wanted

I am in favor of \$1.10 per seat ☒

I am in favor of 55c per seat ☐

Patron Signed *B. G. Peterson*

One of the filled-in ballots used in choosing between two prices, both of which were higher than the theatre usually charges

Does Exploitation Pay? Pages 7 to 14 Will Tell

Special Guide for Memorial Day Programs

FRANCHISE holders in Associated First National Pictures, Inc., will have the benefit of a special Memorial Day exploitation guide, for the purpose of aiding them in the selection of pictures with special appeals for the day, and pointing out the manner in which they can be put over to exercise their greatest drawing power. Six First National releases are pointed out as having a special appeal for the day and exploitation suggestions in connection with each are made.

The guide reads as follows:

"Exhibitors who do not make a special appropriate appeal and exploitation for their theatres on Memorial Day, celebrated at various times in the southern states and under varying titles, but generally in the northern states on May 30th, are overlooking one of the greatest emotional holidays which the country affords. The day is essentially one of hero worship, bitter-sweet memories, reminiscence, and for the last three or four years wonderment and speculation as to the closeness of association between life in this world and life in the world after death.

"In the communities which have an organization made up of veterans of the Civil War, the commemoration of the day is so impressive—with the decoration of the graves in the morning and the grave yard exercises in the afternoon—that the majority of the community, those of the second, third and even fourth generation since the ending of the war are surfeited when the celebration ends. In these communities a comedy is indicated as having the greatest potential drawing power.

"'Dangerous Business' starring Constance Talmadge, and 'The Old Swimmin' Hole,' starring Charles Ray, are comedies which offer an exploitation angle which links both of them strongly to Memorial Day. The Talmadge production is a comedy about a war veteran, a survivor of the world war, and can be advertised to good advantage with the theme suggested by the catch line:

"'He was decorated with a wife while away

Associated First National Prepares Helps In Exploitation and Staging

to the war and it was a memorable day—and night for her—when he got home.'

"'He was a veteran and therefore in good training to handle the rebellion of a slacker wife who didn't want to be wifey.'

"The angle on 'The Old Swimmin' Hole' is different. It is the picturization of a James Whitcomb Riley poem and therefore dear to the days when the veterans of the war were boys. The line to follow in the exploitation is:

"'They didn't have officer's training camps or other places to learn the art of fighting, but they had the old swimmin' hole and other boyhood institutions that taught them the self-reliance which enabled them to get away with the war in 1865.'

"Generally theatres should be decorated with flags and flowers and in the communities where there are general exercises at the cemetery in the afternoon an announcement that the theatre will hold no matinee performance is well worth while. Loss of the small business which might be done will more than be compensated for by the good will which will accrue to the management for not running a counter attraction to the general public exercises.

"In the communities where there is no general celebration and in the larger cities where the participation takes in but a small part of the population the observation of Memorial Day takes a different trend. Individuals decorate the graves of their loved ones and the emotion is more of an individual grief rather than a community sorrow. In this case, pictures dealing with spiritualism, religious comfort, general matters pertaining to conjecture about departed loved ones which have a strong appeal, although the exploitation of such a theme without overlapping into the supernatural is difficult. 'Unseen Forces' and 'The Greatest Ques-

tion' are First National releases which supply the basis for this appeal.

"Either of these should be advertised for Memorial Day showings along this line:

"'On the day devoted to memories of loved ones, learn the extent to which these memories influence your daily life by seeing'

"'Bob Hampton of Placer,' the Marshall Neilan production, should also be a good bet for the holiday. Speeches by war veterans, the music of military bands and the rest of the accoutrement of the Memorial Day parades, always arouse a martial spirit, and this picturization of 'Custer's Last Stand,' one of the most heroic incidents in the history of American arms, has the military appeal.

"Link up the spirit that prevailed in '65 with the spirit which enabled Custer's men to go through with this epic. It is heroism personified, and Memorial Day is given over to hero worship. Advertising based upon the massacre as a depiction of American heroism is indicated."

Bills Like a Circus for Engagement of "Man-Woman-Marriage"

At the Branford Theatre, Newark, in putting on Allen Holubar's production of "Man-Woman-Marriage," starring Dorothy Phillips and distributed by Associated First National Pictures, Inc., exactly 4,700 pieces of matter were used, including window displays, cards and sheets, in addition to newspaper display.

Not only this, but Miss Phillips appeared as the host of all the women's clubs in Newark and the Oranges, as well as all the small towns in the vicinity of Newark.

M. J. Cullen, director of publicity for the house, sent passes and special letters to the heads of the women's clubs and they responded at the Monday evening performance, the play opening on the preceding Saturday.

Arrangements were made with The Morning Ledger to run an interview with Miss Phillips, said interview being written in advance. This First National star appeared on the beautiful Branford stage and spoke most earnestly of her work. She received the most gorgeous reception ever accorded a moving picture actress in Newark.

Make your life easier by avoiding delay in setting play dates. The benefit is mutual.

Advises Use of Twenty-four Sheets With Circus Dates

S. O'Hare, Manager of the Armory Theatre, Clarinda, Iowa, and one of the liveliest exhibitors in the country, is a staunch believer in the use of twenty-four-sheets, especially the artistic kind furnished by First National. In exploiting "Passion," O'Hare covered every available billboard in Clarinda, using with each stand a large circus date. O'Hare finds that with the large amount of accessories obtainable at the First National Exchanges, an exhibitor need not go to much extra expense to provide the proper advertising for their features. He says the only trouble with a great number of exhibitors is that they do not look over the press sheets carefully to see just what they can obtain in the accessory line.



In Muscotine, Iowa, a huge kite was used in exploiting "The Kid" for the Palace Theatre. A stuffed doll was sent up with the kite, dangling from the string and attracting much attention



THE OATH

On Page 18 is a Complete Exploitation Index

Pick Out First National Space Here!

"Sowing the Wind" Will Reap Thrills at the Ambassador

First National's Third Offering In "Big 5" Series Is Sensation

WITH its reputation to sustain as co-ordinating in a quartet of master works, the "Big Five" picture of the decade, First National now announces the presentation of "Sowing the Wind," a Louis B. Mayer production made under the commanding genius of John M. Stahl. First "Passion," then "The Kid" and now "Sowing the Wind." That is the recent, thus far, of the achievements of Associated First National's "Big Five."

Baby Brabant bows the whirlwind and reaps the whirlwind, but between the sowing and the reaping there is a vision of glittering life, beauty, wealth, prosperity and all that money buys. But the end of the chapter is the tempest in which the life of Baby Brabant goes out—gone out in the desert of a wild storm, the soul of the woman floating on poppy fumes—whither?

A real story, this, in which the author has not hesitated when encountering the brutalities of truth. The underworld is painted in its true colors—vicious, brilliant, hectic and criminal. And the end of it is the tempest which is the harvest of the whirlwind that was sown when Baby Brabant, queen of the underworld, departed from the paths of peace and left the realm of virtue far behind.

A Fine Love Story

Anita Stewart, in the role of the daughter of "Baby Brabant," has her chance to survive the arid vapors of a life in the low levels, and extremely does she achieve her happiness with Ned, her true, believing lover. Those who have witnessed this great production of "Sowing the Wind" which will be released by First National, and shown at the Ambassador Theater tomorrow, assert that no finer love story has been told upon the screen than this tale unfolded in the unwholesome fever of a great city's alluring night life.

"Sowing the Wind" is a translation of a play in which Cyril Maude made his early London fame, and in which Henry Miller, in this country, played with such effectiveness as to become the established star of American drama, in which position he has ever since remained. It is all to be noted that "Sowing the Wind" is made the vehicle for feminine stardom rather than masculine, and that fact, says Louis B. Mayer, producer of "Sowing the Wind," denotes the salient difference between the art of the stage and the art of the screen.

Screen Bogue the Eye
The business of the stage is to allure the senses through the medium of the voice as well as the eye, says Mr. Mayer. The business of the screen is to "sow the eye." Naturally, then, the hurrying of this collection rests on the eye.

Talented Family Is Reunited on Screen

FOR the first time in four years the entire Walsh family has been united in a single picture. On the occasion of their previous reunion on the screen, R. A. Walsh directed "The Honor System" and both Norman Cooper (his wife) and George Walsh, his brother, were in the cast.

They are now together again in R. A. Walsh's first independent production, "Sowing the Wind," a Spanish romantic drama. Miss Cooper has the leading feminine role and George Walsh is playing opposite her. During the intervening period Miss Cooper and George have both been starring in productions under the Fox banner. They left that organization so that they might appear in R. A. Walsh's big independent production.

Norman Cooper recently appeared in the leading role of "The Cuckoo," which was directed by Mr. Walsh for "Mogador." This picture will soon be released by Associated First National on the occasion of their "Big Five" series, to follow "Passion," "The Kid" and "Sowing the Wind."



IT'S A LONG LANE

Roy Stewart, who is playing the male lead opposite Katherine MacDonald in "Her Social Value," her tenth Associated First National production, thinks he has figured out why Director Jerome Storm works him so hard on hot days.

When the director and leading man were about eight years old they lived in San Diego and were playmates. When Jerry used to call on Roy the latter would pull the "Tom Sawyer" gag and young Jerome would work his head off while Roy lay by and laughed up his sleeve. Stewart thinks Storm is getting even.

SOOTHES SAVAGE BREAST

Director Jerome Storm, who always sings on the Katherine MacDonald stage when the camera isn't grinding, declares that he is so happy directing the "American Beauty" production that he can't help composing songs as he works. "I've already composed four while working here," says Storm.

ACTOR TURNS AUTHOR

Wheeler Oakman, who, in mounting his way to stardom, is now engaged in making the title role of Oliver Morosco's "The Half Breed," to turn author. Directors will be his subject. "In my ten years in pictures I have seen a lot of them," he says, "from the Simm Legree to the Renegade."

LOUIS B. MAYER in presenting Anita Stewart in "Sowing the Wind" offers a production deemed worthy by Associated First National to take its place with that organization's celebrated "Big Five" series. In this schedule of master works, "Passion" and "The Kid" have thus far been shown. Now comes "Sowing the Wind" in which the directorial genius of John M. Stahl is manifested. As the accompanying pictures suggest, Director Stahl has ranged the gamut of emotional possibilities in "Sowing the Wind" and has reaped a veritable whirlwind of sensation.

DeHavens Have Another Great Farce on Way

M. R. and Mrs. Cador De Haven have begun the production of "My Lady Friends," their third release by Associated First National, at the Louis B. Mayer studio.

The same supporting organization that succeeded in turning out two of the best multiple-reel comedy productions yet seen, "Tain Bodar" and "The Girl in the Taxi," will assist in making "My Lady Friends." The direction will be in the capable hands of Lloyd Ingraham.

My Lady Friends has its two predecessors, enjoyed great popularity on the speaking stage. It was written by Frank Bland and Emily Noyes. Mander, it will be recalled, collaborated with Otto Hauback in George M. Cohan's "Mary," which recently took Los Angeles by storm. Mr. De Haven is personally choosing the big cast of players that will support him and Mrs. De Haven in the comedy classic.

Walsh Plans Thrills for His "Serenade"

THAT R. A. Walsh is firmly of the opinion that there are still more "thrills" in the world than in the love motion picture is evidenced from the news emanating from Chas. Worth Park, where the Walsh company is now on location.

The script for the big Spanish production, "Serenade," calls for some "hair raising" episodes which will give George Walsh, who plays the male lead, an opportunity to display his remarkable athletic prowess and Milgram Cooper a chance to give her dramatic qualities full sway. On the schedule for today is the most exciting event of the picture season. Walsh has secured "Fatie Eye," celebrated "Serenade," to make a leap from an embankment 150 feet high into a stream. To make it more exciting, the actor insists that Miss Cooper be in the water almost directly under the spot where Fatie Eye is to jump. "It's dangerous," says George, "to rescue the fair maiden, and those who have a knowledge of his great strength do not fear for Miss Cooper's safety."

THE RANGE OF ART

Two thousand "actors" were last week added to the "range" of Oliver Morosco's "The Half Breed." They were range cattle and did a "good sort" that is expected to be a genuine thriller.

AMBA
THEATER HILLST
OPERATED BY WEST COAST THEATERS, INC.
DIRECTION: GORE BOOS, RAMSOM-SOL LESSER
POPULAR PRICES

SECOND GREAT WEEK

CHARLES CHAPLIN
IN HIS 6 REEL
"MILLION DOLLAR COMEDY"
"THE KID"
IN WHICH HE IS SUPPORTED BY
JACKIE COGGAN
the child sensation of the screen

THE KID
The greatest comedian in the world working one whole year on this great 6 reel comedy

AMBA
A FIRST NATIONAL ATTRACTION

"Ambassador Theater
at the Ambassador Hotel on Wilshire Boulevard

ANITA STEWART
in **"SOWING THE WIND"**
The Poolroom
A First National Production
Directed by John M. Stahl
Starring Anita Stewart, Roy Stewart, Norman Cooper, George Walsh, and others.
Shown at Frick Road

BURBANK THEATRE
In observance of the immediately closing note (closed) during the first week of the Beauty Contest, and to give all contestants an equal chance, the
SECOND WEEK OF THE BABY VAMP BEAUTY CONTEST
is postponed in conjunction with
A GREAT NEW SHOW
ED. ARMSTRONG'S
36 BABY VAMPS
Featuring **MANNY KING** Company of 78
In **"SHOW ME"**

Kinema
theater-Grand at 7th
DIRECTION-WEST COAST THEATERS, INC.

BEAUTY AND BEAST
From a different angle
SHARP AGAINST HER
HUSBAND'S DENUN-
CIATION CAME THE
DEFENSE OF THE
OTHER MAN—
The Story of a Wise
Wife in a City of
Folly
QUITE UNUSUAL!

HUSBANDS!
So that you may remember
your marital vows—
ADVISES
"TRUST YOUR WIFE"
starring the screen's
greatest beauty.
Katherine MacDonald
KINEMA SYMPHONIC ORCHESTRA

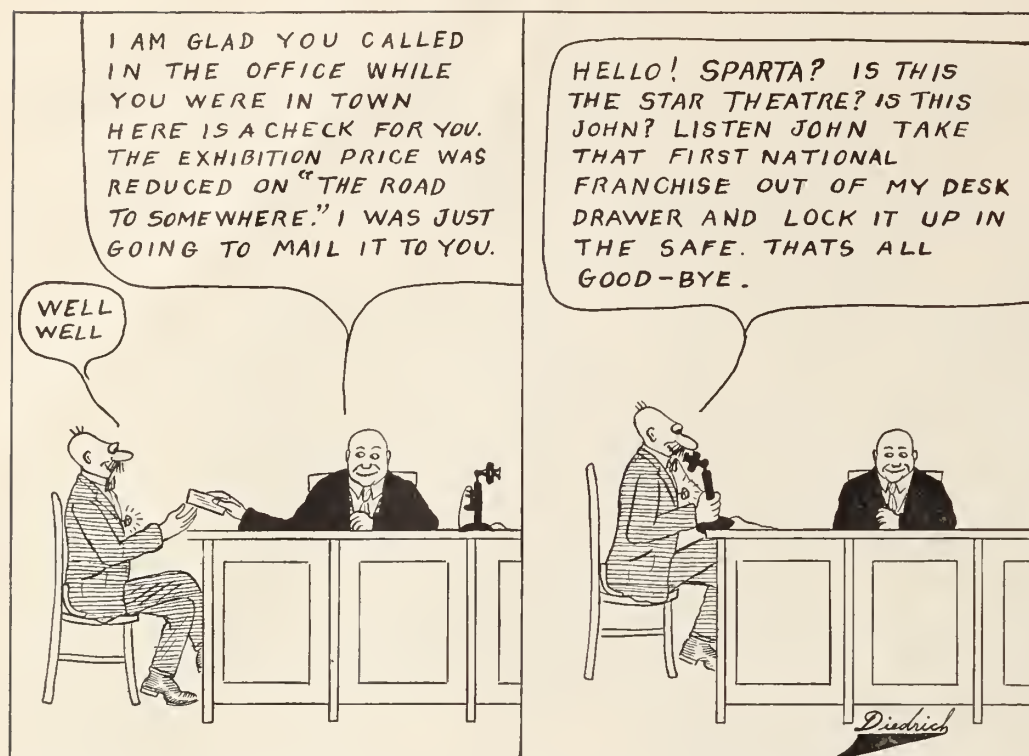
Program
OVERTURE:
"LES ROMAINS"
from the opera
"Carmen"
LUCAS
KINEMA
ORCHESTRA
WILL
CONDUCT.
KINEMA REVIEW
Personal News of
World Happenings
ROY SMOOT
sings
"In the Garden of
My Heart"
TOONERVILLE
TROLLEY
COMEDY
"The Skipper's
Treasure Garden"
ATMOSPHERIC
PROLOGUE:
"On the Amsterdam
Roof"
STELLA HYMSON
Lore Rasmusen and
Brewer and Davis
KATHERINE
MACDONALD
in
"Trust Your Wife"
Directed by J. A. Ramey
and J. A. Ramey
play "Carmen"

TOONERVILLE TROLLEY COMEDY
"The Skipper's Treasure Garden"
For a Jolly
"Trust Your Wife"
Skipper

ASSOCIATED FIRST NATIONAL
RENE WILLIAMS
CONDUCTOR

You will not have to look very closely at this full page ad, in a Los Angeles paper, to discover which is First National material and which is not. This page was selected at random from the Coast paper, and advertises three First National attractions at three houses. The reading matter at the top publicizes various pictures bearing our trade mark.

It Might Happen To You!



This cartoon is different than the average one, in that it is a sketch taken from life, the only exaggeration being in the contour of the exhibitor's "map." We are indebted to Diedrich for this.

Exhibitors Get More Holubar Films

Six Productions In Mind To Hold Up Lead Established by "Man-Woman-Marriage"

EXHIBITORS of First National attractions who found "Man-Woman-Marriage," the Dorothy Phillips-Allen Holubar production, a winner at their box offices and exhibitors who have yet to play the picture, found this week that their exploitation done, or contemplated, is going to become valuable for other Holubar productions which are to come.

It is announced that Associated First National has contracted with Mr. Holubar and Miss Phillips, and that the couple have at least six pictures in mind. Miss Phillips is to appear in four of these, and two are to be with all-star casts.

Concerning the new productions, Mr. Holubar intimated that Miss Phillips will avoid spectacular pictures, despite the success of "Man-Woman-Marriage." He is quoted as saying: "She does not need a mob or gang to put her over." This may be of interest to exhibitors who must know the character of the stories before the advance campaigns and general advertising are laid out or started. It suggests a campaign in striking contrast to that needed for "Man-Woman-Marriage," but a campaign, nevertheless, which can be built upon the latter picture and the great publicity it has received.

The formation of the company which will handle the Allen Holubar Productions has been progressing for some time past and the personnel has been practically completed. James Grainger, now special representative for Marshall Neilan and Charles Chaplin, will supervise the releasing contracts for Mr. Holubar by courtesy of Mr. Neilan. Harold Bocquet, who assisted in directing "Man-Woman-Marriage," will continue in the position of assistant to Mr. Holubar in the new company, and Byron Haskins will act as chief cameraman. Mr. Haskins is responsible for the fine photography that distinguishes "Man-Woman-Marriage." The studio managers, as well as the members of the continuity and scenario departments, have not been definitely selected.

Mr. Holubar and Miss Phillips left for California on a recent Wednesday after a stay in New York since the original print of "Man-Woman-Marriage" was delivered to Associated First National Pictures, Inc. Despite the attack of influenza, which kept Mr. Holubar confined to his bed for the last week of his stay in the East, he declares that there will be no delay on the beginning of his first production for distribution through the same organization.

Brandt Exploits Dinty

In a letter from Irvin Brandt, of the Colonial Theatre, Elyria, Ohio, which reached us together with front-page stories on "Dinty," Mr. Brandt explains how he exploited that attraction in his city. He said:

"The day before the opening of the picture, I had a parade of 200 newsboys, 100 boy scouts and the local boys' band of twenty pieces. We played the picture one week and it went over great. The population of the town is 20,000."

This may furnish an idea for other live exhibitors who would like to stage an exploitation stunt at little or no expense.

A "Salvation Nell" Tryout

Fred M. Taylor, manager and owner of the Academy of Music, Newburgh, N. Y., believes that a First National Franchise is the greatest boon for independent exhibitors and he evidenced this by playing "Salvation Nell" for three days as a tryout. Mr. Taylor reports to the exchange that "Salvation Nell" is such a wonderful audience picture that he has had difficulties in accommodating his patrons. For three days he played to standing room, and owing to the number who could not be accommodated, will play a return engagement as soon as the picture is released.

Exhibitors, Here's More Service for You!

Members of the International Committee of the Y. M. C. A. after a viewing of "The Sky Pilot," have written Associated First National unsolicited expressions of their appreciation of that picture.

The International Committee have arranged through their regional secretaries to exhibit in branches of the Y. M. C. A. throughout the country a set of eight slides specially prepared and drawing attention to "The Sky Pilot" and the Y. M. C. A. officials' endorsements of the picture. The slides carry shots giving highlights of the film with quotations from the voluntary testimonials of the Y. M. C. A. executive officials. These slides are distributed by the Bureau of Motion Picture Exhibits, Industrial Department, International Committee, Y. M. C. A., 347 Madison Avenue, New York City, through the regional secretaries. The exhibitor should get in touch with his local Y. M. C. A. and request the exhibition of these slides the week preceding his local presentation of "The Sky Pilot" and should make arrangements with the Y. M. C. A. local secretary for the addition to the set of slides of a slide tying up the series with the date of his own local presentation of the picture.

It would be advisable to make this application direct to Y. M. C. A., New York, or to local Y. M. C. A. Secretary as early in advance of the playing date as possible, so that one of the sets of slides in circulation may be secured, say, a week before the play date.

Cornish Gets Faribault Newsboys to Ballyhoo "Dinty"

Sam Cornish, Manager of the Sun Theatre, Faribault, Minnesota, has a brand new idea, which can be applied to the exploitation of almost any feature production.

The expense of this campaign, which provided Mr. Cornish with a mighty loud ballyhoo, that traversed all the streets of his city, was nothing more than the rental of an auto truck, and the cost of painting several large signs, which announced the showing of Marshall Neilan's "Dinty," starring Wesley Barry and distributed by Associated First National Pictures, Inc.

The trick consisted of nothing more than backing the truck up against the circulation department of one of the newspapers and making the following announcement:

"All you kids who want to go on a three-mile joy ride around town, hop on. We're going to take a ride first and then we are going to see 'Dinty.' All you have to do is promise to holler as loud as you can."

As yelling is a newsboy's chief stock in trade, none of the boys were bashful about accepting the offer. The truck quickly took on a standing-room-only crowd and Mr. Cornish had a noise-making ad that he couldn't have purchased otherwise without paying for a brass band.

This stunt is a money-maker and can be used for almost any picture.

Actor Praises "Passion"

Otis Skinner, the well-known actor, who also has appeared as a star in one motion picture, after seeing "Passion" at the Princess Theatre, at Sioux City, Iowa, wrote Manager Frank Wood a letter praising the production.

Mr. Skinner said: "Today at the Princess I had an afternoon of truly unusual pleasure and so strongly does the memory linger with me that I am impelled to tell you how vitally the current photoplay 'Passion' has registered upon me. This is, without doubt, the best expressed, most eloquently acted picture in the whole range of film endeavor."

This was a part of Mr. Skinner's letter. In all there were six paragraphs, but space forbids us quoting any more.

Live News, Short Notes and Some Views

How A Small Town Exploited "Passion"

Charles H. Landers, of the Fredonia Amusement Company, Fredonia, New York, has written a letter on how he exploited "Passion." It will no doubt be of great interest and value to other small-town exhibitors who are playing this production. Mr. Landers said:

"We tried to impress upon our public the massive nature of this picture. To accentuate this feature, we cut our showings to two a day and reserved the entire house at night. This is an unusual course and the very novelty of reserving seats in advance for a motion picture in a small town was enough to assure our patrons that we had a very unusual attraction. "Naturally, our advertising was concentrated on this change in policy and an appeal to 'reserve your seats early.'"

"We also featured the fact that this was the only production to play the Capitol Theatre in New York for two weeks and also named some of the other theatres where attendance records were broken. These were put up in store windows about town and made quite a bit of talk. We wrote letters in regard to this feature to teachers of European history and French and they co-operated with us and urged their classes to attend the show. We also wrote principals of high schools in surrounding towns.

"We were very pleased with the result of the showing of this, our first franchise picture. It lived up in every particular to every claim we made for it and received favorable comments."

Reports "The Kid" Excellent

Manager D. J. Michael, of the Liberty Theatre, Kirksville, Missouri, reports that "The Kid" made records for his theatre when it played there. In a letter, Mr. Michael said:

"We feel we can't say anything too strong for that particular picture. The success was by far more than we expected. Wish we could play a similar one at least once a week. Several of our customers told me personally after the show it was the most enjoyable hour and a half they had ever spent in a theatre. We expect to bring 'The Kid' back for a return engagement very soon."

Baum Likes "The Oath"

Maurice Baum, proprietor and director of the Nittany Theatre Company, of State College, Pa., wrote concerning "The Oath":

"There was considerable doubt in my mind as to it pleasing my patrons after reading different critics' comments upon it. However, our patrons were most highly pleased with it, both from acting and the unusual theme, and pronounced it the best production of months. Have had so many requests that I will arrange for a return showing. The last reel can advantageously be run a little faster than the remainder of the picture."

Up-State Exhibitors Score With "Passion"

Alex. J. Herman, who represents the First National Exchange in the Albany territory, reports that the exhibitors in that section are doing very well with "Passion" following the exploitation campaign as laid out in the service letters which the exhibitors are receiving. He states that exhibitors are finding it very profitable to play First National attractions in blocks covering a period of weeks.

First National Play Dates First Means Better Pictures at Less Cost



L. J. McCarthy, Omaha, Neb.

About Mr. McCarthy

Probably the best-known film salesman in Iowa and Nebraska is L. J. McCarthy, of the Omaha office of Associated First National. Mac was with the organization when First National was organized and when he first began calling on the Exhibitors, it required a long explanation to convince Mr. Exhibitor that he was with a film concern and not a bank. When the new Franchise arrangement was completed Mac was given this department and the great number of franchises in Iowa and Nebraska speak for themselves, as to his success. Theatre owners in these two states have nothing but good words for Mac.

Broke Shea's Records

Harold B. Franklin, of Shea's Hippodrome, in Buffalo, New York, has written the Buffalo Exchange as follows:

"We know that you will be pleased to hear that Charlie Chaplin in 'The Kid' broke every attendance record of Shea's Hippodrome, despite the fact that we had very disagreeably warm weather most of the week."

"Scrambled Wives" Opens Theatre

The New Wayne Theatre, Greenville, Ohio, chose "Scrambled Wives" as the attraction with which to open that theatre recently.

The New Wayne is operated by Kenneth Sink.

Later the theatre booked "Passion" and "The Kid."

First National

Play Dates First

Means

Pictures at Less Cost

New Ascher House Opens With "Lessons in Love"

Ascher Brothers' New Roosevelt Theatre was opened Saturday, April 23rd, and was given an enthusiastic reception by the people of Chicago. The attraction was "Lessons in Love," with Constance Talmadge.

The Ascher Brothers have done well in their effort to give Chicago a downtown movie house that will compare favorably with any in the country. The theatre is splendidly located, in the heart of the business district. The interior of the house is beautifully but quietly decorated, and presents a very cozy appearance.

The program is presented with the skill and care which the public has learned to expect in Ascher's theatres, with the addition of more elaborate prologues and musical programs. The thirty piece orchestra, under the direction of Harry Rogers, is attracting wide notice.

In eight weeks, there are four First National pictures booked in the Roosevelt Theatre.

Considers It Valuable

Mark Frisbie, manager of the Croxton Theatre, Angola, Indiana, writes Associated First National as follows:

"I consider my franchise one of the most valuable assets of my business. People realize now when they see a First National picture advertised that they are not taking a chance when they go to see it. The exhibitor also knows that when he shows a franchise picture it is going to give satisfaction. My policy is to use plenty of advertising on all pictures. I played 'Nomads of the North' and consider this as good a picture as 'Way Down East.'"

"Hope you will continue to release the same high-class pictures."

San Francisco Erects Signboard of Franchise Holders

Hearing of the success of the signboard idea used in some of the exchanges, giving the list of franchise holders, the San Francisco Exchange had a list made up of their territory and placed it in a three-sheet frame at the entrance to the exchange.

Reports indicate that it has worked wonders since it has been put up and that in less than a week the sign was changed three times to accommodate more names.

Goes Week Idea One Better

C. F. Pfister, of Troy, Ohio, one of the live exhibitors of the Buckeye State, when acquainted of the fact that the week of May 15 was to be set aside as First National Week in Southern Ohio, Kentucky and Tennessee, not only endorsed the plan, but declared that he would go it one better and run two weeks of First National attractions instead of one.

He, therefore, began his First National Weeks on May 8, to continue to May 21.

The Smallest Town?

W. W. Brumberg, salesman for Associated First National Pictures of Illinois, has allotted a franchise to E. M. Spratt, who operates the Picture Theatre at New Bedford, Illinois. The last census credits this village with 270 people, but there are some who declare that this figure is an exaggeration. Regardless of this, however, Exhibitor Spratt goes after his trade in a way that would do credit to the big-town showman.

First National Play Dates First Means Better Pictures at Less Cost

The Trade Mark In Your Theatre Name. See Pages 10 and 11

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Page Ad Used In One of the Small Cities

FIGHT

THE EVENING HERALD, ROCK HILL, S. C. MONDAY, APRIL 25, 1921

"PASSION"

The World's Greatest Picture
that will Amaze America!

POLA NEGRI, STAR OF EUROPE'S SCREEN,
HEADS REMARKABLE CAST OF 5000

PALMETTO
Monday - Tuesday

Pola Negri, star of Europe's screen, who makes her American debut in "Passion." That strange personal magnetism—which in woman opens all doors, levels all class distinctions, makes all men vie for her smiles—is hers to the nth degree. See men fight and die for her. You'll laugh and thrill and cry with her. You'll see her radiant beauty and audacity carry her past barriers of poverty, jealousy and greed to the pinnacle of place and power.



Thrilling beyond words
Beautiful beyond description
A harmony of all the emotions

POLA NEGRI
The Famous Continental Star in
"PASSION"

A MIGHTY EPIC OF THE SCREEN
5,000 people—2 years to produce
Love—Laughter—Tears—

A FIRST NATIONAL ATTRACTION

Love's Supreme Sacrifice

A Woman's Whim

The meteoric rise and fall of a winsome little French milliner who reaches the zenith of her glory as the ruler of a king, and who finally arrives at her lowest ebb in the shadow of the hatred of millions of people who had come to regard her as a "vicious creature in skirts". The latest sensation in the way of screen productions.

Special Report of the National Board of Review of Motion Pictures

We wish to advise you that the majority comment on your photoplay "PASSION," reviewed by The National Board of Review, on September 23, 1920, was as follows: Entertainment Value—EXCEPTIONAL. Educational Value—EXCEPTIONAL. Artistic Value, Dramatic Interest of story—INTENSE. Coherence of narrative—EXCELLENT. Acting—VERY FINE. Photography—GOOD. Technical handling—FINE AND IMAGINATIVE. Costuming—EXACT. Atmospheric quality, scenic setting—SUPERB. Historical Value—EXCEPTIONAL AS INTERPRETATION. General Comment, in the opinion of those present—"PASSION" IS BY FAR THE FINEST PORTRAYAL OF THE LIFE AND TRAGEDY OF MADAME DU BARRY YET PLACED ON THE SCREEN. As a Picture of the times, in its FIDELITY to the SPIRIT OF HISTORY, IN ITS IMAGINATION AND ITS DRAMATIC VIGOR, AND IN THE QUALITY OF ITS ACTING, IT MUST BE REGARDED AS A MASTERPIECE. IT IS A SCREEN SPECTACLE OF THE FIRST MAGNITUDE, AND A WORK OF TRUE PHOTOGRAPHIC ART. IT SHOULD INTEREST ALL LOVERS OF THE FINE AND UNIQUE IN MOTION PICTURES.

Big enough to successfully vie with the biggest stage hits. This is the intimate romance of a wonder woman. Replete with tremendous dramatic situations which fairly take the breath away. Beautiful and Powerful Beyond Compare. The romance of the World's Most Daring Adventuress.

This remarkable picture has been shown in all the larger cities of the country and everywhere has brought forth most favorable comment from press and public. Last week it was shown in Columbia at admissions up to \$1.50, however due to our connections with Associated First National pictures we are able to offer it at REGULAR ADMISSIONS.

There are nine reels in the production and the shows will start promptly as follows: 3-5-7-9. You will appreciate it more if you arrange to start with the first. WE THANK YOU.

It is a joy—a service of services—to present this epic because there have only been two really great motion pictures and "Passion" completes the trio of the jewels of the screen—the crowning brilliant in the diadem of the motion picture art—the magnet which has attracted thousands wherever shown. Not to see "Passion," with its cast of five thousand at PALMETTO MONDAY AND TUESDAY will mean to be left out of countless conversations during the next week.

"PASSION"

A
John M.
Stahl
Production

Out of the Famous Stage Play
John M. Stahl

One of the
Big
5
By the director of
"The Woman in
His House"

has created a dramatic masterpiece which hits the
most vital issue between man and woman today



*A story of gambled souls—
the winning and the losing*

Louis B. Mayer presents
the inimitable star

*Who cares for the shadows
the bright lights throw?
One girl in how many?*

ANITA STEWART

in the play by Sydney Grundy

"SOWING THE WIND"



Made by the Anita Stewart Productions, Inc.

Directed by John M. Stahl

A First National Attraction



JUNE 1, 1921

VOLUME 1. No. 10.

THE ASSOCIATED FIRST NATIONAL FRANCHISE



Richard Barthelmess, who is the newest of the First National Stars

\$10 REWARD FOR EVERY LIE OR MISSTATEMENT FOUND IN FRANCHISE

Twenty Pages of Good Intentions

"Scrap Iron" Three-Sheet



Here's a sample of the paper for Charles Ray's "Scrap Iron" attraction, which gives a good idea of the effectiveness of the entire lay-out of accessories for this film



One of the slides for this Charles Ray attraction

List of Releases

Passion (Pola Negri and Cast of 5000).....	9058 feet in 9 reels
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Sowing the Wind (Mayer-Anita Stewart).....	7960 feet in 8 reels
Mamma's Affair (Constance Talmadge).....	8867 feet in 9 reels
Toonerville Trolley No. 5 (Comedy).....	5584 feet in 6 reels
The Great Adventure (Lionel Barrymore).....	2060 feet in 2 reels
Toonerville Trolley No. 4 (Comedy).....	5627 feet in 6 reels
My Lady's Latchkey (Katherine MacDonald).....	1970 feet in 2 reels
Not Guilty (Sidney Franklin).....	5067 feet in 5 reels
The Woman in His House (Special).....	6293 feet in 6 reels
The Old Swimmin' Hole (Charles Ray).....	7524 feet in 8 reels
Scrambled Wives (Marguerite Clark).....	6161 feet in 6 reels
Trust Your Wife (Katherine MacDonald).....	6144 feet in 6 reels
The Passion Flower (Norma Talmadge).....	5275 feet in 5 reels
Jim the Penman (Lionel Barrymore).....	6953 feet in 7 reels
The Girl in the Taxi (DeHavens).....	6098 feet in 6 reels
Lessons in Love (Constance Talmadge).....	5420 feet in 6 reels
Bob Hampton of Placer (Neilan Special).....	5861 feet in 6 reels
Gypsy Blood (Pola Negri).....	7268 feet in 7 reels
Playthings of Destiny (Anita Stewart).....	6027 feet in 6 reels
Courage (Sidney Franklin).....	6111 feet in 7 reels
The Sky Pilot (Cathrine Curtis Picture).....	6504 feet in 6 reels
Scrap Iron (Charles Ray).....	6355 feet in 7 reels
Nineteen and Phyllis (Charles Ray).....	5965 feet in 6 reels
Dinty (Wesley Barry).....	6985 feet in 7 reels
Unseen Forces (All-Star Franklin).....	5680 feet in 6 reels
Love, Honor and Behave (Sennett Comedy).....	4572 feet in 5 reels
Dangerous Business (Constance Talmadge).....	5103 feet in 5 reels
Skipper's Narrow Escape (Toonerville Comedy).....	1880 feet in 2 reels
The Devil's Garden (Lionel Barrymore).....	6342 feet in 6 reels
Wet and Warmer (Lehrman Comedy).....	2061 feet in 2 reels
The Scoffer (Allan Dwan Production).....	6518 feet in 7 reels
Old Dad (Mildred Harris).....	5858 feet in 6 reels
Twin Beds (The DeHavens).....	5580 feet in 6 reels
Nomads of the North (James Oliver Curwood).....	6263 feet in 6 reels
Peaceful Valley (Charles Ray).....	6653 feet in 7 reels
Toonerville Trolley (Dan Mason).....	2 reels
The Kick in High Life (Henry Lehrman).....	2067 feet in 2 reels
What Women Love (Annette Kellerman).....	6377 feet in 6 reels
The Master Mind (Lionel Barrymore).....	6541 feet in 7 reels
The Branded Woman (Norma Talmadge).....	6761 feet in 7 reels
Harriet and the Piper (Anita Stewart).....	5605 feet in 6 reels
Curtain (Katherine MacDonald).....	5328 feet in 5 reels
In the Heart of a Fool (Allan Dwan Special).....	6723 feet in 7 reels
Good References (Constance Talmadge).....	5850 feet in 6 reels
Forty-five Minutes from Broadway (Charles Ray).....	5946 feet in 6 reels
The Jack-Knife Man (King Vidor Special).....	6448 feet in 6 reels
Notorious Miss Lisle (Katherine MacDonald).....	5014 feet in 5 reels
The Perfect Woman (Constance Talmadge).....	5249 feet in 5 reels
Go and Get It (Marshall Neilan Special).....	6928 feet in 7 reels
Yes or No (Norma Talmadge).....	6477 feet in 6 reels
Married Life (Mack Sennett Special).....	4938 feet in 5 reels
A Splendid Hazard (Allan Dwan Special).....	6174 feet in 6 reels
The Yellow Typhoon (Anita Stewart).....	6347 feet in 6 reels
The Love Expert (Constance Talmadge).....	5888 feet in 6 reels
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The Idol Dancer (D. W. Griffith Special).....	6955 feet in 7 reels
The Family Honor (King Vidor Special).....	5884 feet in 6 reels
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The Greatest Question (Griffith All-Star).....	5830 feet in 6 reels
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The Beauty Market (Katherine MacDonald).....	5994 feet in 6 reels
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Mind the Paint Girl (Anita Stewart).....	5661 feet in 6 reels
A Virtuous Vamp (Constance Talmadge).....	5411 feet in 5 reels
In Wrong (Jack Pickford).....	5116 feet in 5 reels
The Thunderbolt (Katherine MacDonald).....	4840 feet in 5 reels
Back to God's Country (James Oliver Curwood).....	6237 feet in 6 reels
Her Kingdom of Dreams (Anita Stewart).....	7287 feet in 7 reels
A Temperamental Wife (Constance Talmadge).....	6221 feet in 6 reels
The Hoodlum (Mary Pickford).....	6462 feet in 6 reels
Burglar by Proxy (Jack Pickford).....	5090 feet in 5 reels
Bill Apperson's Boy (Jack Pickford).....	5625 feet in 6 reels
Human Desire (Anita Stewart).....	5590 feet in 6 reels
Sunnyside (Charles Chaplin).....	2769 feet in 3 reels
Choosing a Wife (Special).....	6385 feet in 6 reels
Auction of Souls (Aurora Mardiganian).....	7204 feet in 7 reels
Daddy Long Legs (Mary Pickford).....	7614 feet in 8 reels
Mary Regan (All-Star).....	6804 feet in 7 reels
Whom the Gods Would Destroy (Anita Stewart).....	7446 feet in 7 reels
A Midnight Romance (Anita Stewart).....	5886 feet in 6 reels
Our Teddy (Special).....	6517 feet in 7 reels
Virtuous Wives (Anita Stewart).....	6174 feet in 6 reels

(and others)

He Edits the Post



P. E. Cudlipp, above, has been elected president of Motion Picture Post, Inc., and will hereafter supervise the policy of the Motion Picture Post.

Associated First National and the Motion Picture Post, Inc., have entered into an agreement whereby all franchise holders will have an opportunity of taking advantage of the Motion Picture Post and its possibilities for the next twenty-five years. The Post is designed to aid the First National exhibitor in putting over his attractions.

The cooperation of the Motion Picture Post, together with the program that Associated First National Pictures is outlining for the future, should be a combination hard to beat.

Three months have elapsed since the Motion Picture Post was launched. In the three months the circulation has grown to 122,000, because exhibitors have seen the great advantage in having this high-class, interesting magazine as a silent partner in their business. The Post goes into the home and stays there. It is read with interest by every member of the family.

Barthelmess Becomes First National Star

Exhibitors of Associated First National Pictures learned through an announcement just made, that the valuable publicity which has been given Richard Barthelmess during the past several months is going to be put to work for the First National organization.

Through an arrangement which has been completed, Barthelmess is to be starred in pictures distributed by Associated First National, for a period of three years. Present plans call for twelve pictures during this time. The producing organization will be known as "Inspiration Pictures."

As yet no studio location has been picked and no time has been set to begin work on the first production.

In the past eighteen months Richard Barthelmess has become one of the most popular feature players in motion pictures and in heading his own company for First National distribution. Exhibitors of that organization will have a great chance to cash in on the popularity already attained by this player. His rapid rise and his success in all the pictures in which he has appeared offer great opportunity for exploitation to the live wire exhibitor.

Exchange Men Meet in New York City

Important Business Matters Discussed and More Exhibitor Service Assured

ENTHUSIASM and optimism prevailed over every session of the Associated First National Pictures branch managers' convention at the Hotel Astor, New York, May 16, 17, 18 and 19, and when the exchange heads returned to their respective territories on Friday, it was with the distinct feeling that more constructive work had been accomplished in those meetings than at any other convention of the kind which they had ever attended in their experience as film men.

The discussions, conducted under the guidance of J. D. Williams and Harry O. Schwalbe, covered every phase of organization business, and every factor that goes into the composition of the industrial and business condition of the various sections of the nation at the present time. Each day the managers assembled on the eighth floor of the Astor at ten o'clock, adjourning at one for luncheon, and reconvening at two for a three-hour afternoon session.

The entertainment program laid down for the evenings of the convention was "produced under the direction of" the independent producers releasing through Associated First National. Joseph M. Schenck fired the opening gun of hospitality Monday evening at a gala beef-steak at Healy's with Norma, Constance and Natalie Talmadge as the hostesses of the occasion. Considerably more than one hundred guests were present, and extra tables had to be pressed into service to accommodate the members of the party. The dinner was followed by an original feature comedy, in which Buster Keaton, who was at the host's table, played a leading role as did the Misses Talmadge. An elaborate vaudeville program followed the picture.

The dinner Tuesday evening was given by Miss Hope Hampton to the exchange managers and their wives at the Claridge. Again the seating capacity of the dining room was taxed to the utmost and it was not until near midnight that the banqueters began to consider departing for their homes and hotels. An unexpected surprise was given the assemblage when J. E. Brulatour, the producer of the Hope Hampton pictures, rose to introduce Marcus Loew to the exchange men. Mr. Loew

was cheered long and loudly as he cordially congratulated the managers on their organization and expressed his pleasure at being with them. The presentation of Miss Hampton was the signal for another prolonged ovation, followed by a third a few minutes later when Hobart Henley, who is directing Miss Hampton in "Star Dust," was called to his feet against his will.

Wednesday evening, the final evening of the convention, brought the meeting to a close with an extraordinary burst of entertainment, beginning with a dinner at the Flotilla, given by the Louis B. Mayer Company, producers of the Anita Stewart and the John M. Stahl productions. This was followed by a theatre party, given by the Katherine MacDonald Company at the performance of "Two Little Girls in Blue." Midnight found the managers and their wives at the Midnight Follies as the guests of Marshall Neilan. It was a tired but happy and contented group of film men that turned in during the wee small hours of Thursday, ready to return to their territories for another season's work with renewed energy, keener vision and a firmer conviction of success than ever.

Several of the principal franchise holders were present at the sessions of the convention, among them Emanuel Mandelbaum, of Cleveland; Spyros Skouras, of St. Louis; Sam Katz, of Chicago. On Tuesday afternoon Jules Mastbaum, the head of the Stanley Company, of Philadelphia, looked in long enough to greet the managers and assure them of the satisfaction he felt at being a First National franchise holder.

A one hundred per cent attendance was recorded, not a single manager being absent. In addition to Dave Bershon, the manager of the Los Angeles exchange, John McCormick, the special publicity representative in the southwest, made the journey to New York to attend the convention. Mr. McCormick has already broken most existing publicity records along the Pacific Coast since his identification with Associated First National. As an after-math to the convention, there was an informal luncheon at the Astor Friday, at which Mr. McCormick was formally introduced to the editors of the trade press, by the home office staff of Associated First National Pictures.

"Clean-up" Brings Dubuque Business

Improves His Theatre Whether It Needs It or Not and Profits Thereby

IN line with the Trade Review's "Paint-Up-Clean-Up" campaign, Harry Dubuque, proprietor of the Imperial Theatre, Alliance, Nebraska, and one of the most progressive exhibitors of the Cornhusker state, recently used common sense and some paint, with the result that he now has a new box-office record to shoot at.

Were Dubuque a less keen business man, he could, without an alibi, have avoided the expense of a "clean-up," for his house is a comparatively new one. It was built about five years ago, at a cost of \$92,000—no trifling outlay in a town of 8,000 population. Then, as now, he was an optimist, matching his judgment against conditions when Europe was aflame and the United States preparing to mobilize its man power for the adventure overseas. He figured that the people would seek their entertainment in the theatre offering them the greatest comfort.

His fellow townsmen felt sorry for him then, and probably regarded his venture as the vagary of a madman. A similar thought must have passed through the minds of his fellow exhibitors recently when Dubuque, in the

face of a thriving business, closed his theatre for repairs, weeks before the theoretical beginning of the "slack season." But he went ahead. His house was "dark" for about a week, during which time he installed a new organ, redecorated the interior and the facade, installed a new soft illumination system and made improvements in his ventilation method.

Mr. Dubuque, an Associated First National franchise holder, timed the completion of his renovation for the beginning of "First National Week," and used the two factors for a double-barreled advertising campaign. When Charles Ray in "The Old Swimmin' Hole" was presented as the first unit of the special week offerings, the rejuvenated Imperial showed to the largest crowds that ever stormed a film house in Alliance. His average business, he declares, has been greater since then than at any time in the theatre's existence.

"The box-office shows that it pays to paint," said Mr. Dubuque. "Ever since I have had the Imperial I have tried to keep up with the times, trying out new things as they came along and not missing an opportunity to improve my house or my pictures."

Results and Opinions of Our Attractions

- "THE OLD SWIMMIN' HOLE." Biggest drawing card of the week in Atlanta. Audiences thoroughly delighted. Special overture preceded picture. *Criterion, Atlanta, Ga.—W. C. Patterson.*
- "NINETEEN AND PHYLLIS." Heavy business. Ray always a favorite. *Rialto, Laredo, Tex.—H. A. Daniel.*
- "PASSION'S PLAYGROUND." Satisfactory. Fourth run. *Pine Hills, Albany, N. Y.—Harry Lazarus.*
- "THE GREAT ADVENTURE." Exceptionally well received. *Family, Port Huron, Mich.—Earl D. Sipe.*
- "HARRIET AND THE PIPER." Two days. Audiences liked the picture very much. *Orpheum, Scottsbluff, Neb.—W. H. Ostenberg, Jr.*
- "BOB HAMPTON OF PLACER." Good, but not exceptional business. Indians in native dress and cowboy quartette lent atmosphere to the showing. *Newman, Kansas City, Mo.—Milton Feld.*
- "THE KID." Broke attendance and box-office records. The third picture in the history of Marion to play a solid week. *Marion Theatre, Marion, O.—G. H. Foster.*
- "PASSION." Big business. Generally pleasing. Played a full week. Special music by augmented orchestra. *Wonderland, Lorain, O.—August 11g.*
- "PEACEFUL VALLEY." Fine. Everybody liked the picture. *Lion, Bellevue, O.—G. R. Moore.*
- "SCRAMBLED WIVES." Got a warm reception. All Marguerite needs is good vehicles. *People's, Portland, Ore.—F. W. Teufel.*
- "SOWING THE WIND." Good business. Audiences were thrilled and satisfied. *Stewart a favorite here. Jefferson, Auburn, N. Y.—John J. Breslin.*
- "NOMADS OF THE NORTH." Curwood pictures go particularly well here. Fire scenes in this one especially fine. *Haven, Olean, N. Y.—Alba W. Root.*
- "GO AND GET IT." Excellent in the opinion of audience. *Orpheum, Scottsbluff, Neb.—W. H. Ostenberg, Jr.*
- "THE PASSION FLOWER." Conceded to be star's best production. Outdrew Pickford throughout the week. *Strand, Louisville, Ky.—George J. Maurer.*
- "MAN-WOMAN-MARRIAGE." Just came up to records of "The Kid." Engagement the talk of the town. Special publicity campaign and "What Makes Marriage Happy?" Contest helped materially. *Strand, Louisville, Ky.—Geo. J. Maurer.*
- "MY LADY'S LATCHKEY." Full houses. Everybody pleased. *Strand, Laredo, Tex.—Wm. Eppstein.*
- "THE OLD SWIMMIN' HOLE." Regarded as Ray's best picture. Went over very well. *Kinema, Los Angeles, Calif.—William Newberry.*
- "MY LADY'S LATCHKEY." Good business and pleasing. *Strand, Canton, O.—J. D. Kessler.*
- "THE SCOFFER." Dwan productions popular in Laredo. Good attendance. *Royal, Laredo, Tex.—L. M. Valdez.*
- "THE BRANDED WOMAN." Highly pleasing. Satisfactory business. *Grand, Tiffin, O.—Charles Stofer.*
- "PASSION." Capacity houses. Remarkable effect on audience. Some persons returned three and four times to see the picture. This was second run of three days, after previous nine-day engagement. *Columbia, Portland, Ore.—A. C. Raleigh.*
- "MAN-WOMAN-MARRIAGE." Started with average attendance, but gained steadily. Women like it, men make vigorous protests. *Liberty, Portland, Ore.—P. E. Noble.*
- "OLD DAD." Satisfactory and drew fairly well against exceptional opposition. *Rialto, Lowell, Mass.—Isaac Prager.*
- "MAN-WOMAN-MARRIAGE." Grippled audiences. Very satisfactory run. *Regent, Wichita, Kan.—O. K. Mason.*
- "PASSION." Broke attendance and box-office records. Many first-nighters came back. *Schade, Sandusky, O.—George J. Schade.*
- "DINTY." Fine business for second run. *Queen, Knoxville, Tenn.—W. E. Drumbar.*
- "LUCK OF THE IRISH." Very pleasing picture. *Strand, Knoxville, Tenn.—Alex. Lukowski.*
- "IN OLD KENTUCKY." Rebooked at the request of patrons. First showing a year ago. Great crowds and big business. *Orpheum, Scottsbluff, Neb.—W. H. Ostenberg, Jr.*
- "GO AND GET IT." Business very satisfactory. Xylophone solo used as special introduction. Picture advertised itself. *Lion, Bellevue, O.—G. R. Moore.*
- "THE SKY PILOT." Broke records and did a business equal to that of "The Kid." Held the audience enthralled. *Crescent, Pontiac, Ill.—Hal Opperman.*
- "NOMADS OF THE NORTH." Very satisfactory. The children brought their parents in many instances. *Colonial, Elyria, O.—O. J. Bannon.*
- "SCRAMBLED WIVES." Marguerite Clark a favorite here and public flocked to see her again. Picture very pleasing. *Wonderland, Lorain, O.—August 11g.*
- "PASSION'S PLAYGROUND." Very satisfactory. *Grand, Tiffin, O.—Charles Stofer.*
- "IN OLD KENTUCKY." Satisfactory. Second run. *Hudson, Albany, N. Y.—J. E. Roberts.*
- "THE LOVE EXPERT." Good business. Third run. *Hudson, Albany, N. Y.—J. E. Roberts.*
- "THE MASTER MIND." Highly pleasing. Well received by the press. *American, Elyria, O.—O. J. Bannon.*
- "IN THE HEART OF A FOOL." Steady business. Thought an exceptional picture. *Colonial, Elyria, O.—O. J. Bannon.*
- "THE KID." Broke box-office and attendance records. Three days. *Rialto, Glens Falls, N. Y.—Bird, Mauser & Coleman.*
- "THE KID." Repeat by request. Excellent business. *Majestic, Port Huron, Mich.—Earl D. Sipe.*
- "THE KID." Second run. Best business of any second run for many months. *Queen, Knoxville, Tenn.—W. E. Drumbar.*
- "PASSION." Costume stuff isn't popular down here, but the picture went big in spite of that, with good houses at each performance. *Riviera, Knoxville, Tenn.—W. E. Drumbar.*
- "PASSION." Fair business. First three days good. *Strand, Canton, O.—J. D. Kessler.*
- "TRUTH ABOUT HUSBANDS." Good box-office feature for any house accustomed to high-class pictures. *Liberty, Pittsburgh, Pa.—Harry Thomas.*
- "GOOD REFERENCES." Connie always a big drawing card. *Strand, Knoxville, Tenn.—Alex. Lukowski.*
- "PASSION'S PLAYGROUND." Capacity business. MacDonald a favorite here. *Jefferson, Auburn, N. Y.—John J. Breslin.*
- "DINTY." Very good business at all shows. Dinty an immense favorite here. *Grand, Jonesboro, Ark.—W. L. Mack.*
- "THE NOTORIOUS MISS LISLE." Appreciated as an excellent picture. *Orpheum, Scottsbluff, Neb.—W. H. Ostenberg, Jr.*
- "THE TRUTH ABOUT HUSBANDS." Pleasing. Advertised this as a First National and got the business. *Wonderland, Lorain, O.—August 11g.*
- "THE WOMAN IN HIS HOUSE." Great. Everyone more than pleased. *Wonderland, Lorain, O.—August 11g.*
- "THE DEVIL'S GARDEN." Good business. Barrymore a decided attraction here. *Central, Fairbury, Ill.—Elmer Ramsey.*
- "THE KID." Rebooked. Business equal to first showing. Turned 'em away the first day. Bad weather hit us the second. *Crescent, Pontiac, Ill.—Hal Opperman.*
- "GOOD REFERENCES." Laredo people always turn out for Connie. Heavy business. Broke attendance records. *Rialto, Laredo, Tex.—H. A. Daniel.*
- "THE BRANDED WOMAN." Good attendance for second run. *Queen, Knoxville, Tenn.—W. E. Drumbar.*

Boynton Favors Mail for Advertising

Exhibitor P. E. Boynton, of the Colonial Theatre, Amherst, Wisconsin, writes as follows:

"I do not think there is any better way to advertise than through the mails. In fact, that is the only way that a country show house can get to the people. I even go to the expense of making up my own heralds and sending them out in an envelope, thinking that they attract more attention than those we can get from the exchange. The only thing against this is the cost. As you know, these small town printers are robbers.

"I have been wondering if the exchanges could not get something out on the order of a large post card, about 6x10 inches, or any other convenient size, so that one side could be used for the address, or a folder of some sort could be made up in an attractive style. Nothing would strike the small town man any better than these."

Editorial to Chaplin

"Old Dad," who writes an editorial column in the San Diego Sun, San Diego, California, took occasion to write a paragraph to Charlie Chaplin in a recent issue. Among other things, he said: "You have given me more hearty laughs in the last eight years than any other human and that's the best mission I know—to make people laugh."

FRANCHISE

is published by and for Associated First National exhibitors. It is independent and without politics. It is not a mouth organ for ANY one individual, but has the interests of each member and sub-franchise holder at heart.

Its policy is truth and service, to help oil the wheels of progress for progressive exhibitors. We offer \$10 reward for every deliberate lie or exaggeration found in these columns. We'll pay by return mail for each one.

Vol. 1 June 1, 1921 No. 10

Publication office, Associated First National Pictures, Inc., 6 and 8 West Forty-eighth Street, New York.

Arthur Gets Promotion

Harry G. Arthur, General Manager of the West Coast Theatrical Enterprises, Inc., has been appointed to take over the production end of that organization. This is a Gore Brothers, Sol Lesser and Ramisch consolidation.

First National Play Dates First Means Better Pictures at Less Cost

Screenland Makes Appearance

The first issue of Screenland, published by Jensen and Von Herberg Theatres, in Seattle, made its appearance May 11th. It is to be issued weekly and according to appearances will carry enough advertising to partly defray the cost of publication.

Screenland publicizes the Jensen and Von Herberg houses and pictures played therein.

We note on page 4 that the editor gives credit to another organization for the distribution of "Passion" and "Gypsy Blood." We hope he reads these lines as First National controls these productions and we don't mind having that fact published.

First National Play Dates First Means Better Pictures at Less Cost

Chance for Clark Publicity?

The Pompeian Company, of Cleveland, Ohio, is advertising in some of its full page ads, used in prominent publications, the fact that they will give away a Marguerite Clark art panel called "Absence Cannot Hearts Divide," to all who send for samples of Pompeian products.

Joseph Bohn, of the Louisville office of Associated First National, suggests that this offer be tied up with the exhibition of Marguerite Clark in "Scrambled Wives," and believes that franchise holders in various sections of the country may be able to make use of this.

Cleveland's Winning Ad for the Special Week

SUNDAY, MAY 15, 1921

DRAMATIC AND PHOTO PLAY SECTION CLEVELAND PLAIN DEALER

PAGE SEVEN

FIRST
NATIONAL
PICTURES

FIRST NATIONAL WEEK

MAY 15 TO 21

Associated First National Pictures, Inc., is a nation wide co-operative organization of Theatre owners which fosters the production of fine photo plays by Independent stars and directors. The purpose of the organiza-

tion is to free stars and directors from the grind of machine production and enable them to do their best work unhampered by financial domination.

METROPOLITAN & STRAND

Thou Shalt Not Inter Marry

Keeping with the established record of all time shown at the METROPOLITAN AND STRAND THEATERS

"THE OATH"

A Super Spectacular in nine reels
Adapted from A. J. Locke's novel, "Idiot"

RIALTO W 25th Near Lorain

ONE WEEK STARTING TODAY

ANITA STEWART

"Sowing the Wind"

The Season's Biggest Success

Life had taken Rosemond through gambling dives and gladiators. Success had brought her bankruptcy in the stage. In a distant Broadway Lane had told her if she wanted love there could be no marriage. Suddenly she had seen the way. "If at the end of thirty days you still want me, then I am yours." And now she evoked the question she would raise in the thirty day.

Would his love last 30 days?

KNICKERBOCKER

ELLIS PARKER BUTLER'S DELIGHTFUL STORY

"The JACK-KNIFE MAN"

PRODUCED BY KING VIDOR

SHOWING FOUR DAYS SUNDAY TO WEDNESDAY

KNICKERBOCKER ORCHESTRA

All Pictures Released by First National Exhibitors Are Shown at the Following Theatres

Southern
West 25th and Frame
Shaw-Hayden
Hayden at Shaw
Fountain
Woodland and E. 49th
Amphion
W. 25th and Walton
Virginia
810 E. 182d St.

Which comprise the

WASHINGTON CIRCUS

DOAN ST. CLAIR
E. 106th ST.
Sun, Mon. and Tues.

Katherine MacDonald
in

"TRUST YOUR WIFE"

The following theatres show First National Pictures:
Denton Square, W. 25th and Denison
Jewel, E. 124th and St. Clair
Yale, E. 83d and St. Clair
Uno, W. 122d and Madison

GORDON SQUARE
First National Pictures
Shown at this Theatre

Wednesday and Thursday
All Star Cast in
"The Truth About
Husbands."

LAKEWOOD
DETROIT, MI. GLADYS
Sun, Mon. and Tues.
MARGUERITE CLARK

In
"Scrambled Wives"
Thurs., Fri. and Sat.
"NOT GUILTY."

MONARCH
EUGLID & 103rd
First National Pictures
All this Week

Sun, Mon. and Tues.—
Katherine MacDonald in
"Trust Your Wife"
Wed. and Thurs.—
James Oliver Curwood's
"The River's End"
Fri. and Sat.—
Constance Talmadge in
"The Perfect Woman"

CORLETT
12105 NILE AVE.
Today and Mon.—
Clara K. Young in "Hush"
Tue. and Wed.—
Wesley Barry in "Daisy"
Thurs.—
"The Scuffer"
Friday
Wesley Barry in "Don't Ever Marry"
Mr. and Mrs. Carter De Haven in
"Twin Beds."

THE FOLLOWING THEATRES WILL SHOW FIRST NATIONAL PICTURES THIS WEEK

CARLTON..... E. 184th and Superior
CLARK..... E. 18th and Cedar
CLARK NATIONAL..... E. 18th and Superior
CLARK..... E. 18th and Superior
CLARK..... E. 18th and Superior
CLARK..... E. 18th and Superior
CLARK..... E. 18th and Superior
CLARK..... E. 18th and Superior
CLARK..... E. 18th and Superior
CLARK..... E. 18th and Superior



Norma Talmadge



Constance Talmadge



Katheryne MacDonald



Charlie Chaplin



Chas. Ray



Anita Stewart



Mr. Carter De Haven



Mrs. Carter De Haven



Wesley Barry



Jackie Coogan



Florence Vidor



Dorothy Phillips



Merriam Cooper



Mrs. Carter De Haven

Who Is Right, Exhibitor Ramsey or Koedel?

THERE are two sides to most every argument, especially an argument in which the exhibitor is concerned.

There may be even more sides to the argument which "Franchise" is about to discuss, but two should be enough in this issue to bring the question somewhere near a settlement.

That question is: "Should exhibitors with theatres near a city or a first run territory book exclusively first-run stuff or can he afford to run pictures after the city near him has used them?"

Elmer Ramsey, of the Central Theatre, Fairbury Illinois, declares emphatically that an exhibitor should never give residents of his exhibiting territory the chance to say, "I have seen that picture."

On the other hand, L. S. Koedel, of the Washington Theatre, Dobbs Ferry, New York, insists that he never worries how much or how often attractions play around him, but that after the largest towns, including New York, are through with the pictures he can play them and make good. In fact, if Mr. Koedel's method is watched, it might be found that he keeps an eye on the way pictures are going in surrounding territories which can be reached by his patrons, should they desire to go there, and if these attractions hold up well he shows them in his house and suffers no financial difficulties.

Last month, Exhibitor Koedel celebrated the fifth anniversary of the successful operation of the Washington Theatre. In discussing with him conditions, we asked him to explain the secret of his success, having a theatre of only 200 seats, situated so close to White Plains, Mount Vernon and even New York City, should his patrons desire to make the short trip.

Going over his records for the past five years, Mr. Koedel finds that his best ten sellers included six First National attractions, five of which were first, second, third, fourth and fifth in the list. These attractions played all around the Washington Theatre before Exhibitor Koedel used them. Yet they were strong enough to go into his theatre later and mark up the record such as we have just shown above. Mr. Koedel remarked that his First National attractions are consistently good and always bring the business.

It might be remarked while we are on the subject, that Exhibitor Koedel is not a sub-franchise holder, but plays all the First National attractions he can get, despite the fact that he has to wait for them. His instance is one case where surrounding competition has no apparent effect.

Now to Mr. Ramsey's case. We note a story which has been written concerning Mr. Ramsey's experience which starts off as follows: "Here's a slogan and a policy for the

Both Face Same Situation But in an Entirely Different Way

man who is running a motion picture theatre in a territory within riding distance of a larger city: 'Never give residents of your territory the chance to say 'I have seen that picture.'"

In view of the success of Exhibitor Koedel, will this always hold good?

Manager Ramsey declares that the small town man cannot exist unless he keeps abreast or ahead of the theatres near his territory, that are located in larger places. "It will cost more for pictures," Mr. Ramsey says, "but the return is bigger on bigger investment."

"The trouble with most men in smaller places is that they have had their training in the larger places and do not appreciate the impulses that govern residents of the smaller places that they have chosen for their theatre. The big city theatregoer laughs at the prospect of taking a trolley ride, but

it is a treat to his village brother. It is not only a treat, but is a thing that is indulged in to a greater extent as an event than in the larger city. It is a desire for a change and the small town exhibitor has the fact to face, that to get away from the vicinity of their house, his possible patrons have to leave their home town. Two or three weeks later they will walk down the street to go to your theatre and before entering look at the bills and then in disappointment exclaim, 'Oh, I saw that three weeks ago in another town.'

"In addition," Manager Ramsey said, "that is how the exhibitor attempts to hold down operating expenses, by running old pictures, but hurts himself."

There we have two sides of a question which has no doubt come up for consideration in many parts of the country. If there are any more sides to it, just write your opinion to the Editor of "Franchise" and we shall find room in these columns to publish them.

First National Play Dates First Means Better Pictures at Less Cost

Judge Pokes Fun at Censors

Judge, which is pleased to term itself "the happy medium," has the following to say about "Frenzied Foes of Moving Pictures" in its issue of May 21:

"Irrational opponents of moving pictures continue to flutter as if they had discovered a bird with teeth or a beast with feathers. Daily the moving picture is indicted. At several conventions of primary-school teachers it was declared that moving pictures so enthral the minds of pupils that lessons are neglected. This is another form of acknowledging that the obsession of one panorama is more powerful than another.

"No comprehending mind opposes all pictures. All normal minds oppose immoral pictures. For this earth is a picture. History is a picture—when it is not a chronology as thrilling as a time-table. Woman is a picture—except when she is among blind men. Pictures are transcendent teachers—the luminous vehicles of colorless facts—the triumphant masterpieces of the skilled portrayed to give pleasure to the unskilled. They are the messengers catching and imprisoning the fleeting blossoms of life, imprinted upon pages to be carried on to eyes yet unopened.

"Pictures are the new force in education, for 'men must be taught as if you taught them not, and things unknown proposed as things forgot.' Doubtless moving pictures distract impressionable pupils. So do candy and Christmas. So will love, when they get older. The introduction of the moving picture has oscillated the sensory nerves of teachers unduly. An hour's meditation would assure them that it is not a competitive industry. Pictures are the allies of knowledge and the handmaids of morality. Moving and still pictures must submit to the same censorship imposed upon stage, press and literature.

"Sedate propriety and moral over-zeal will soon see that their pre-judgment is an assumption similar to the last century prejudice against novels and play-actors. Education will never be a primrose path of pleasure; but pictures are making the road to knowledge as gorgeous as the ceremony of a royal progress."

Opposition in Pittsburgh

Charles Ray's "The Old Swimmin' Hole" was given a double premier in Pittsburgh when it opened at the Liberty and Grand Theatres simultaneously. It marked the fifth consecutive week that the two houses played First National attractions.



One of the posters on "Courage" which should help the box office

IT PAYS TO PROLOGUE

Three adequate prologues for each Associated First National Attraction are being prepared by

A. GORDON REID

Production Manager at the Branford Jacob Fabian's new million dollar theatre in Newark, N. J.

Blue prints and diagrams, giving full instructions, are furnished for every size and type of house. Mr. Reid will help you prologue your picture. An inquiry will bring you full details.

Address

NEW YORK CONCERT LEAGUE
1664 Broadway
NEW YORK

High Lights of Exploitation

Latta Runs Night School for "Lessons in Love"

C. J. Latta, Manager of the Lyric Theatre, at Harlan, Iowa, has again made a hit with some original exploitation on Connie Talmadge's "Lessons in Love." He startled his patrons by running several weeks ahead of the picture slides announcing that "Night School would be held at the Lyric Theatre, Monday and Tuesday nights, May 2nd and 3rd. All were wondering just why Latta was giving up two nights at his theatre for a night school. In the lobby he placed cards reading, "Leave your lunch basket in the hall, First Bell at 7:15, Last bell at 7:30, Recess at 9:00. Don't be Tardy." In front of the theatre was a large banner announcing the night school. A few days before the engagement he ran advertisements in the local papers announcing that Constance Talmadge would give Lessons in Love at the Lyric on the nights announced for the night school. On the nights of the engagement he gave out report cards between the first and second show to lend more school atmosphere to the affair.

On account of playing the picture so soon after release, Mr. Latta had only a slide for advertising, but by using this novel night school stunt he played to capacity business.



Lobby used by Manager Ostenberg of Orpheum, Scottsbluff, Nebraska, to exploit Charles Ray in "Peaceful Valley." First National Attractions held the boards for a week

Gerbrach Boosts Trade Mark in Iowa

Joe Gerbrach, Manager of the Twin Star Theatre, at Ames, Iowa, knows the value of the First National trade mark. Mr. Gerbrach always uses the trade mark in his newspaper advertising and his patrons always look forward to an attraction advertised as a "First National Attraction" as just a little better than any other. Recently when he presented the super-feature, "Passion," he featured this trade mark in his lobby display almost as much as he did the picture itself. Cut-outs were made of the First National trade mark and displayed both inside and outside of the lobby.

Mr. Gerbrach explains that as the production was a real super-special that the trade mark of the organization that distributed it should have a little super-advertising on this mark.

Lobbies Help Ostenberg's "Week"

GIVES ATTENTION TO SETTINGS AND STREAMERS AND PUTS OVER SPECIAL WEEK NICELY

SOME excellent feature work marked the efforts of Manager W. H. Ostenberg, Jr., in putting over First National Week in Scottsbluff, Nebraska, which he made into a "May Festival of Pictures," for his Orpheum Theatre patrons.

Particular attention was given to the lobby effects by the local manager, Jas. H. Smith, who is in charge of the exploitation work for the Orpheum. The week was opened with Marshall Neilan's picture, "Go and Get It," and this was the occasion for elaborate poster displays in the lobby. Next followed Charles Ray's "Peaceful Valley," for a two days' showing. The idea of a country, or rustic scene, was worked out in the lobby exploitation for this picture, which proved quite effective. An old oaken bucket well occupied a prominent place in the center, with the old-fashioned windlass, rope, crank handle and moss-covered bucket. A picket fence stood in front, fitted with two gates for the passage ways on each side of the box-office.

Two life-sized cut-out figures stood one on either side of the entrance way to the theatre. One was the picture of Charles Ray and the other that of his leading lady.

Then the great streamer overhead was finished in red and black letters, bearing the legend, "First National Week, May Festival of Pictures, May 1, 2, 3, 4, 5, 6 and 7."

Various sized posters, posterboards and photos of the stars added to the attractiveness of the interior lobby display.

Manager Ostenberg was especially pleased with the attendance which was attracted to both of these shows.

Anita Stewart, in "Harriet and the Piper,"

closed the week, on Friday and Saturday, with an excellent showing at the box-office for both days. Altogether the week was one of the best from the standpoint of the box-office and of real appreciation by his patrons that Manager Ostenberg has enjoyed for some months past.

Unique Contest for "The Inferior Sex"

In the payment of a sum of money on Friday, May 13th, by the Louis B. Mayer Company, to the prize winner of a contest conducted in behalf of "The Inferior Sex," exhibitors are given a lead which may prove of value to them in exploiting this picture in their particular territory.

A prize was offered by the Mayer Company for the best 300-word answer to the question, "Which is the Inferior Sex?" There were many thousands of contestants and great interest was created, not alone in the contest, but in the production.

Although the Mayer Company offered \$500 for the winning answer, exhibitors throughout the country do not have to go to such expense to work up interest that would be equal to that which was created by the larger amount. In fact, theatre tickets alone as prizes should be enough in many sections of the country to awaken the public to a contest of this nature and to get them interested in the production.

First National Play Dates First Means Better Pictures at Less Cost

REPORT OF Lovelady School Sub-District No. 1

For the period ending May 3, 1921

MISS CONSTANCE TALMADGE, Teacher

Attendance	100
Depotment	95
Attention	95
Progress	70
Bashfulness	95
Audacity	60
Hesitancy	95
Awkwardness	90

An average of 85 in all grades is required to pass.

Report card used by Exhibitor Latta for "Lessons in Love"



Setting at Capitol Theatre, St. Paul, Minnesota, for Norma Talmadge in "The Passion Flower." The lighting included violets, purples, blues and rose

Moore Turns "Donation" Into Work for "Peaceful Valley"

A committee visited George R. Moore, owner and manager of the Lion and Royal, Bellevue, Ohio, and solicited a donation.

"Sure," said Mr. Moore, as he forked over a greenback.

"And I'll tell you what I'll do," Mr. Moore continued. "I'm going to have Charles Ray at the Lion in 'Peaceful Valley' next Friday and Saturday nights. Here's a bunch of admission tickets. Give one to every person—man, woman or child—that contributes a dollar or more to the fund."

The tickets were distributed among the members of the other committees through the general committee and the campaign was started with new pep.

By the middle of the week there wasn't a person living within a dozen miles of Bellevue but that knew that Charles Ray would be at the Lion the coming Friday and Saturday nights in "Peaceful Valley." A great many of the knowing had their tickets safely tucked away, tickets that they had secured by donating to the fund.

"You must have lost some money," remarked an observer discussing the "Peaceful Valley" engagement with Mr. Moore.

"No," he said, "I didn't. I came out a little better than even, looking at the matter from a strictly financial standpoint. From another view, however, I'm way ahead, for I've got a lot of friends now whose friendship is going to be worth a whole lot to me and my enterprises."

"Scrambled Wives" Prologue Good

KINEMA IN LOS ANGELES SCORES ANOTHER HIT WITH MARGUERITE CLARK ATTRACTION

A SONG and dance act, combined with a bit of vaudeville, dramatic and comic, comprised the prologue which served to introduce the Associated First National Pictures attraction "Scrambled Wives," starring Marguerite Clark, to the audiences at the Kinema Theatre, Los Angeles, a house of the West Coast Theatres, Inc., circuit. The Kinema is a first-run theatre seating about 2300 people, and its prices are 40, 50 and 75 cents. Wm. Newbury, managing the Kinema and the Ambassador, the latter also one of the Gore Brothers, Sol Lesser and Adolph Ramish string, has built up a reputation for prologues.

A household argument between man and wife served to open the prologue which Mr. New-

bury conceived for the presentation of Marguerite Clark's delightful comedy. Witty lines, really well said and put over with the proper spirit, caused the audience to lean back in their seats in an uproar of laughter. But just at the moment when they were doubled with mirth and unable to stand more, the argument broke into a duet and the act turned into a musical feature. Soloist of wide repute, Miss Stella Hymson, whose name is known all over the west coast, was the featured singer of the prologue, but she was not alone in carrying off the honors.

There were two children singers and several grown-ups on the stage and all came in for their proper share of applause. The act, in its entirety, was made up of some nine characters, all singers. Opera, sonatas, folk songs, blues and modern jazz melodies were the order of the day and it is doubtful whether a more pleasing presentation could have been arranged.

The picture, "Scrambled Wives," marking the return of Marguerite Clark to the screen, was a big success in Los Angeles and drew capacity houses throughout its run of one week. Friends of the favorite were glad to welcome her back to the screen once more.

Ramsey Mails Latchkey for "My Lady's Latchkey"

Elmer Ramsey, manager of the Central Theatre, Fairbury, Illinois, scored a rather neat exploitation stroke recently when he included in his exploitation campaign for "My Lady's Latchkey," starring Katherine MacDonald, and distributed by Associated First National Pictures, Inc., the stunt of mailing a tiny cardboard replica of a latchkey bearing the name of the theatre and playing date to the various persons on his mailing list.

The novel announcement is a good hunch for other exhibitors.

First National Play Dates First Means Better Pictures at Less Cost

"Old Swimmin' Hole" Novelty Scores in Wichita

Stanley Chambers, manager of the Palace Theatre, Wichita, Kansas, set the local standards for art in motion picture presentation last week when he introduced a Broadway novelty in conjunction with "The Old Swimmin' Hole," starring Charles Ray and distributed by First National Exhibitors.

Mr. Chambers' presentation was not intended as a prologue effort, but merely to supply the musical program. P. Hans Falth, the organist for the Palace, assembled ten local girls and women with musical talent. He found four saxophone players and a violinist among those he selected. The result was that a very suitable musical program was given.

This sort of presentation novelty was something brand new for Wichita, and the enthusiastic way in which audiences received it gives good promise that Mr. Chambers has established a precedent which he, at least, will follow up.

Busy for "The Kid"

By efficient advertising methods, Manager A. E. Bamberger, of the Bleich Theatre, Owensboro, Kentucky, drew capacity business on a two-day engagement of "The Kid."

A trailer was used a week before the showing of "The Kid." Ten days before the showing a banner extending across the street was used. Extra advertising space with clever ads was used—150 inches in each of the two leading daily newspapers. Special slides were put on a week ahead of the showing.

On Sunday before the showing on Wednesday, a Chaplin contest for children was announced, and also slides were used at the shows, stating that the child giving the best impersonation of Chaplin was to receive a \$5.00 cash prize. Much interest was aroused. The first day of the showing the contestants were to pass before the theatre between the hours of 1 and 5 in the afternoon. Of course, large crowds were drawn in this way.



A clever and unique stunt at the Rex Theatre, Eugene, Oregon, for "The Kid"

Some Advertising That Drew the Crowds

B. F. KEITH'S **STRAND** HERE'S CONNIE'S WEDDING PRESENT TO EVERYONE

CONSTANCE **TALMADGE**

will cheer you up in

"MAMMA'S AFFAIR"

The best of stars in a play you've never seen

Adapted by JOHN EMERSON and ANITA LOOS

Presented by Joseph M. Schenck

From the stage play by Sallie Barringer Butler

"Go Away! I won't marry you!"

6 LAUGHING REELS OF FITS AND STARTS

A First National Attraction

XTRA! "JUST IN TIME"

CHESTER (MONKEY) COMEDY

STRAND ORCHESTRA—ERNESTO NATIELLO, Conductor

Above: an ad used by the Strand Theatre, Louisville, Kentucky. Size 12½ inches deep by 4 columns wide

Tomorrow AND FOR FOUR DAYS ONLY THE **MAJESTIC** OFFERS MASTER PLAY OF SCREENDOM—THE SENSATION OF THE DAY

Love-Life-Hate-Strife!

All These, and More, Depicted As Never Before With Here and There a Sweep of Laughter—

Allen Holubar "First National" Attraction Starring **Dorothy Phillips**

The Wonder Play of a Thousand Delights—

So big, so gigantic in scope as to defy description—a play that touches the heart strings; that will make you gasp in amazement; it's a marvellous entertainment with thousands of players—beautiful beyond conception; thrilling beyond anticipation; dramatic beyond comparison; humor that is delightful—You'll Remember It Always!

NO ADVANCE IN PRICES

NINE MIGHTY REELS

A Cast of Superb Excellence

Dorothy Phillips
James Kirkwood
Robert Carr
Margaret Mann
Shannon Day

THIS IS OUR GUARANTEE: "Man, Woman and Marriage is beyond comparison with anything that has gone before."

Shows at 1:45 3:30 7:15 9:00

TONIGHT—LOUISE LOVELY in "PARTNERS OF FATE"

Above: an ad used by the Majestic Theatre, Port Huron, Michigan. Size 17 inches deep by 7 columns wide

Today you'll see ---

FRANKLIN

MAN-WOMAN-MARRIAGE

Albert A. Kaufman presents

ALLEN HOLUBAR'S **DOROTHY PHILLIPS**

Something too great for comparison with anything that has gone before.

9 AMAZING REELS

A First National Attraction

—Overture—

"LIFE A DREAM"

By Eilenberg.

ESTELLE IRONS at the Organ.

Continuous Shows at 1, 3, 5, 7 and 9 P.M. Daily.

OTHER NOVEL FEATURES

Price The Audience

Nights Bargain Matinees 35c, 50c
Children 25c, 35c
Price Sunday 7c

THIS IS FIRST NATIONAL WEEK

Above: an ad used by the Franklin Theatre, Saginaw, Michigan. Size 12 inches deep by 4 columns wide

Below: an ad used by the Blackstone Theatre, South Bend, Indiana. Size 20 inches deep by 5 columns wide

BLACKSTONE THEATRE

SHOWS START 1-2 45-4:30-6:15-8-9-45

Admission—Matinee Adults 25c, Children 10c; Night 40c, Children 25c, including Government Tax.

ALLA AXIOM HELD OVER FOR ONE MORE WEEK BY SPECIAL REQUEST

"HELP!"

A FIRST NATIONAL ATTRACTION

Lon Chaney, Lewis Stone, Betty Blythe and Big Cast in

NOMADS OF THE NORTH

from the novel by James Oliver Curwood

And what a story!

Picture it! Ramel Chailoner with his wife, Nanette, and her baby lost to the world in this little cabin in God's Great Wilderness—happy in their hiding place from law's pursuit, their only friends a big black bear, and a wolf-dog. Then comes O'Connor of the Northwest Mounted to take them back. And as man and wife and child, bear and dog, start down on the trail that leads straight to the yellow skin, their whole world bursts into flame. A forest fire so real that it staggers you! A battle through so fierce that it awes you. And a finish so fine that you'll cheer it!

Also Latest International News, Comp Cartoon and Tomsworld Comedy

See these wild animals in action! Something else to make you remember "Nomads of the North."

RIALTO

Direction of A. H. STARK

TODAY AND ALL WEEK

MARSHALL NEILAN'S

Greatest Photodramatic Achievement

BOB HAMPTON OF PLACER

With **WESLEY (FRECKLES) BARRY**

Supported by

JAMES KIRKWOOD
MARJORIE DAW, NOAH BERRY
AND PAT O'MALLEY.

A great, big, human drama, enacted amid the scenic grandeur of Glacier National Park, replete with heart touches as only Neilan can achieve, and brightened with subtle humor as only Wesley Barry can bring to the screen. A photo drama that will be remembered long after others are forgotten.

Overture, "The Northern Rhapsody"

Rialto Symphony Players
Harry Brader, Director.
Julius K. Johnson at the Organ.

A First National Attraction.

Atmospheric Prologue with Troupe of Genuine "Blackfeet" Indians From Glacier National Park. Furnished by U S Government

Adeline Kellstrom: Singing "The Land of the Sky Blue Water"

Below: an ad used by the Circle Theatre, Indianapolis, Indiana. Size 20 inches deep by 5 columns wide

CIRCLE THEATRE

PRESENTS

MARSHALL NEILAN'S

Supreme Achievement

"BOB HAMPTON OF PLACER"

STARRING

WESLEY "FRECKLES" BARRY

With a Noble Cast

MARJORIE DAW—PAT O'MALLEY
and JAMES KIRKWOOD

A vivid human document of Frontier Days with a cast of more than 2,000 enacted amid the scenic grandeur of Glacier National Park. A thrilling climax depicting Custer's last stand against the Sioux.

THE TROUPE OF INDIANS APPEARING IN THE PROLOGUE AND WHO ALSO ARE SEEN IN THE PICTURE, WILL PRESENT THEIR NOVELTY ACT DAILY AT 11:15 A.M. AND 7:30 P.M. BEGINNING TONIGHT AT 7:30 P.M. AND 9:30 P.M.

The Picture is Directed by **MARSHALL NEILAN**

and the music is by **Julius K. Johnson**

This s

Where work mingled with

Editor's Note: A member of the "crew" stopped over between trains to visit the hold, and here gives his impression.



Elmwood Manor, the century-old mansion house at Bay St. Louis, is the year-round vacation home of Saenger employees



They take the children along on their vacations. These happen to be two of E. V. Richard's six. Race suicide—nix!

Fifteen cents for a square meal. Ten cents for a bed in a big airy bedroom. A great homelike mansion house shaded by giant oaks facing the beach. Broad, shady verandas, spacious grounds, all the implements of play for kiddies, young folk and grown-ups. Close by the main building a comfortable cottage especially for married folk and their children. They have their little secrets and peculiar ways, you know. A cruising launch, row boats, bathing, fishing. Vacation stuff, the best of everything in plenty. Happiness.

Sounds like a come-on advertisement for a summer resort, doesn't it? But it isn't! Just the plain facts about Elmwood Manor, the vacation home provided for its employees by the Saenger Amusement Company. Two hours from New Orleans at Bay St. Louis on the Gulf.

But it takes time and money to make vacations possible even with the place provided on such easy terms.

Very well. That is all arranged, too. The Company has it all figured out and printed in a book available to all employees. One year's service entitles an employee to ten days vacation at half salary with mileage allowance of two cents per mile. Two years' service, full salary, two weeks of fun and three cents per mile make vacations free of all cost to the workers. Longer vacations and more liberal mileage allowance go with longer terms of service. More fun for more work. Those who get larger salaries pay proportionately higher board and lodging. Everything on a cash basis—no charity. Employees under no obligations use and enjoy the joy plant because they feel that they pay for what they get. And they do. That's wise. E. V. Richards, Jr., the daddy of the project, knows that American employees like to be independent—wouldn't enjoy Elmwood Manor if they weren't. Shows that he figured it all out same as he does any other business proposition. He says it pays, although the firm is in about twenty-five thousand dollars on its vacation plant.

The Saenger people operate over forty theatres in almost as many southern towns. Just opened a new one at Marion, Mississippi. Efficiency clubs in every theatre. They know how to work, too, down there.

A treat to visit their New Orleans offices. Whole building; call it Administration Building. It is. A grey-headed, buxom young lady, Miss O'Rourke, at the information-switchboard desk. The visitor enquires is Mr. Briant in. She's sorry he is out, but expects him back at eleven. "Will anyone else do?" "Mr. Grandjean, publicity manager?" "Surely, be right down." He is. Another youngster with slightly graying hair. Good smiler. Good fellow, you tell yourself. Don't seem to have a thing in the world on his mind but making the visitor welcome. "So sorry Mr. Richards, Mr. Saenger and Mr. Gueringer are away, but we are opening the new theatre at Marion today," he apologizes. "Yes, our forty-second house." We follow Mr. Grandjean and meet some of the bunch.



Mr. N. L. Carter, Jr., Special Exhibitor, looks fast, smokes a pipe. You see him at Elmwood Manor this year in a big job. On the way to the next place comes out of the door as we pass. The chef, busily engaged preparing have their own architectural department. Davis, Chief Architect, Mr. Bill Wright, poster king, has a real glories in it. The right idea. Harlan and little Nell Farrington, both busy with lantern slides. Good work. C. J. booking clerk; H. C. Wedemeyer, Connor, First National booker, busy with time for a pleasant word to the

This, says Grandjean, is a real exhibitor customers. Desks, eye and everything for their convenience. Nat Sobel, of "Sobel, Richards and Exhibition values too high, they say. Shear leaves presently to say after his motor car. Poor, unfortunately own a chain of six suburban theatres big features. We think they know how to run their business play golf and run motor cars. Right. So is Vic Howard, who is under his big moustache.

Then comes luncheon in the floor. "Sit right down—Soup?" "La Place." Petite brunette. "Thought at first she was Katherine at the same table eating pot roast style, same as me. Friendly supervisor manager of the firm, tress, at our table. Wonder if he's exhibitors, too. Just like the focusing and eating, sociable like. C. J. manager, passes the salt to the left. All human beings. Fine!

That Saenger crowd is hospitable. we visit Elmwood Manor. "Glad to New York," quoth he. "The Boyer will get our tickets. Will bag and you can meet Mrs. G." They have a lot of Juniors down the sons proud of their fathers. They have built America and America.

The train pulls in at Bay St. Louis. E. V. Richards, Jr., and the others there. A real smile and welcome. House from cellar to clean, room on the floor. Fine place for s

the Life!

th play makes business a hobby

York office staff, passing through New Orleans, farthest south Associated First National Strong-



The beach road in front of the manor house. A path of beauty by day and romance by moonlight. Spooning? Sure! Marriages? Yep, happy ones!

ep. Long, lean, You see him. Manager tion to his regular ext. a savoury smell at Mlle. Pajaud, luncheon. They ment, Mr. Charles r. lol, draughtsman. department and d Crassons, artist, hatching and making Dureen, General auditor; Lucan asy as bees, but rd the visitor.

reset apart for our chairs, telephones 2. Al Shear and Shear," present. they but not complain- to golf. Sobel goes te exhibitors who es. Never adver- k the hould, but maybe s. Anyhow, they d Nat—you're all e can see of him

ing room, second ine! "Meet Miss e. Met Miss Coltraro." MacDonald right and noodles, creole Maurice Barr, ew Orleans thea- married? Several e at home, all chat- e. Briant, Exchange the cinematographer at his

Grandjean insists t on your road "The dirty train. Mrs. W stop and get my G. e do, and G., Jr. re. Juniors mean e kind of sons that institutions.

ouis. Good luck, w of her six juniors w the old Manor rret with linoleum y show' craps or a lil



The firm's Administration Building in New Orleans houses a real French cook and dining room where all employees from errand boy to manager lunch together



President Julian T. Saenger and General Manager E. V. Richards. The firm's Honor Roll is beside the main entrance to the Administration Building where the passing world may read



Moving Pictures of a Jolly group at Elmwood Manor will later be seen by fellow employees on the screens of the firm's 42 theatres in many southern cities

SERVICE

Let us list you for regular free service of Mats (or Cuts) for the CLIP SHEET. Fill in and mail coupon opposite.

Clip

THE PHOTOC



Snappy Stories

ASSOCIATED FIRST N.

6 West 48th St.

Norma Talmadge Gives Views On Sex Plays

"What do you mean by 'Sex Plays?'" is the title of an intensely interesting article in the June Pictorial Review by Norma Talmadge, in which the great screen favorite clearly shows the distinction between the offensive over-emphasis of sex-appeal.

Miss Talmadge says in part: "The Japanese censors consider kissing improper. And yet they think nothing of bathing in a manner which we look upon as highly immoral. It's just a difference in viewpoint. Individuals as well as nations frequently have the same sort of differences. Many people see suggestiveness in plays where others merely see a love story."

Norma further states: "There is one kind of sex play I like to play in, and I'll tell you what it is. It is the kind which depicts my own sex as the predominating factor. I am an absolutely firm believer in the equality of women with men. I believe in their intelligence, progressiveness, and individuality. I believe in their ability to carve out their own careers and to express themselves in their work. These are the women I like to appeal to. A play in which a woman is doing something in the world for herself, by herself, that is the kind of a sex play I like."

To Please the World

The usual method of making two negatives of a film production, for American and foreign markets, is being amplified by Charlie Chaplin in the filming of "Vanity Fair," according to a visitor to the comedian's studio recently.

"I watched Charlie take one scene twelve times," said the guest. "I presume that Charlie intends to make enough film to supply every country on the globe with a negative."

More Export News

While the Carter De Haven company was filming a scene for "My Lady Friends" at the Mayer studio the other day, a ladder which had been resting against a nearby wall went crashing to the floor, thereby frightening the feminine players so that the "kick" in the comedy scene was lost.

"Shall I 'n.g.' that scene?" asked Cameraman Barney McGill. "Nope," replied Director Lloyd Ingraham; "we'll put it in the Japanese print."

The Japanese censors won't even allow kissing on the screen.

Curfew for Grooms

Charles Ray's "Midnight Bell" has been cut and titled and is now ready for an early ringing. It'll be a curfew for all grooms.

Faith, Hope and Charity



Hope Hampton and her Pekingese Pets.

Hope Hampton's rise to stardom sounds like a fairy tale.

Eighteen months ago, no one, outside of her immediate circle of friends, had ever heard of her.

Today her mail averages 300 letters daily from interested fans usually requesting photographs. And it's a case of "ask and ye shall receive."

One of the unusual beauties of the film world and one of its deservedly popular stars, she is now at the head of her own motion picture production company with a splendid studio at Fort Lee, N. J., where she is at present engaged in the filming of Fanny Hurst's story, "Star Dust," a forthcoming release for Associated First National.

She has a magnificent New York apartment on Riverside Drive, with windows giving a far sweep across the Hudson. She has servants who must step lively to keep out of one another's way, three motor cars and half a dozen prize winning dogs, ranging in size and kind from a "pom," that can get lost in the palm of your hand, to a slender, aristocratic Russian hound, gazing with broad and disdainful eyes on the ennui of existence.

Hope Hampton has large blue eyes, peach blow complexion, and a smile which is sunnier, if that be possible, than her gloriously sunny hair.

And little more than a year ago Hope and her talents were dwelling unostentatiously in her native southland.

Miss Hampton was born in Houston, Texas, in 1902. She received her early education in Philadelphia.

In a sense, this charming screen star had greatness thrust upon her. It was while attending a New Orleans finishing school that a girl friend sent a photograph of Hope to a newspaper which was conducting a beauty contest. Miss Hampton won first place. Immediately thereafter she was the recipient of many stage and screen offers.

She turned these down, but her ambition was directed toward the screen. Consequently she went to New York and enrolled in the Sargent Dramatic School for a two-years' course. She had been there less than six months when her beauty and talent attracted the attention of Leonce Perret, noted French director.

She was starred in "A Modern Salome." After a trip abroad she played the leading role in "Love's Penalty." Now at the age of nineteen, Hope heads her own independent company.

Hope is filming "Star Dust" under the direction of Hobart Henley.

Fashion Fancies

Constance Talmadge, in "Lesso in Love," plays the part of a parl maid and finding her apron such a "male catcher" cannot resist the more elaborate fur trimmed one for her afternoon costume.

Monkey fur around the apron front of ecru crepe georgette over black satin is one of the most fascinating creations in her charming frocks this season. A wide girder of the satin breaks the line between the apron and ecru waist and a line of black satin finishes the very short sleeves and V-neck.

Delicate pale shades are so charming for the debutante and young set that no matter how much the more brilliant colors are worn, there is always a goodly sprinkling of pastels in evening dresses for juniors.

In an early episode in "The Sign on the Door," Norma Talmadge, the wearer of a shell pink taffeta dress, fashioned with a camisol basque and a slight panier effect skirt. About three inches of pale silk net tops the square neck and forms the tiny puffed sleeves. Silver piquet ribbon and a dark ro define the waist line.

Every well equipped wardrobe of any modern maid or matron should contain at least one dress of black. A black evening gown accentuates the youthful charms, as well as dignifying the full-blown beauty. attracts immediate attention in any formal gathering.

An evening gown, worn by Hope Hampton, First National star, in her new picture, "Love's Penalty," has a foundation of black satin. Elaborate jet trimming garnishes almost the entire slip, which has the popular camisol bodice and the new Parisian skirt of ankle length. Especially adaptable to the jet beading are the shoulder straps and armlets which join at the wrists in butterfly wing effects. The train is an attractive panel, neither too long nor too short.

Styles for juveniles vary with the years just as do those for adults. One year the girl wears empire, another year the long waist and tiny French skirt; and styles for little boys are sometimes strictly "Lor Fauntleroy" and sometimes "Pete Pan."

Little Jackie Coogan, the child hero of "The Kid" and "Peck's Bad Boy," both filmed for First National, has clothes that would delight any youngster. One of his suits, of durable silk shantung, adds the practical feature of being non-crushable to its free, comfortable lines. The short straight trousers button on to the simple short sleeved waist. Copenhagen blue and yellow smocking gives a note of color to this appropriate suit for a six-year-old.

Sheet

d Newsy Notes from

TIONAL PICTURES, INC.

reet, New York

MAT (or Cut) SERVICE

(Strike out alternative)

Newspaper.....

City.....State.....

No. 6

Talmadges Now Each Other's Critics

Norma and Constance Talmadge have assumed new positions in the world of the silent drama. Heretofore, each has concentrated her efforts on turning out highly entertaining productions. Now, each has become a critic to the other.

It may be stated at once that a critic in whose judgment they can place reliance, is of great benefit to any theatrical luminary. No players, either for the screen, the spoken stage, vaudeville, or any other division of the amusement business, can see themselves as they appear to an audience, although there is hardly one who would not give a year of his life in exchange for the ability to do so.

Therefore, it is highly important that all artists who wish to advance in public favor have their performances critically scrutinized by some person who has the necessary technical knowledge to detect and correct faulty make-up, gestures, color effects and the thousand and one other details that combine to either make or mar a production. Few persons, though, are qualified to do so in sufficient degree to be of value to an artist and the Talmadge girls are each unusually fortunate in having a sister who can exercise that function for her, a fact which they greatly appreciate.

"I am really very lucky in having a sister who is also in the same business," said Miss Norma while working on the screen version of "The Sign on the Door" at her New York studio, "for she is of the greatest assistance to me in the many situations where I need a friendly but merciless commentator upon my work.

"You see, her style of work and mine are of a different type, which gives each of us a clear viewpoint when it comes to suggestions about the work of the other. My sister is developing a deft, light comedy touch, while my endeavors are directed more toward dramatic interpretation. Outside of our work, however, we are sisters, and, of course, have known each other so long and so intimately that we are thoroughly familiar with the characteristics of each other, which often enables one or the other of us to make a suggestion that a director had not thought of before, or aid him in solving a problem.

"Constance has developed an unusual eye for detail, both as to my individual work, the work of the rest of the cast and the production as a whole. That is enough, I sometimes feel, to make her almost competent to direct a production herself if she really had to. She has unusual ability in this direction."

"And I try," laughed Miss Talmadge, "to be just as hard on her as she is on me, which effort, I feel and hope, will help us to make still better pictures as time goes on."

Wants to Shoot Baby!

Charles A. Taylor's enthusiasm often makes him somewhat abrupt. The director of Oliver Morosco's "The Half Breed" was looking for a baby to photograph in one of the scenes. Walking down a Los Angeles street he saw just the youngster he wanted, being wheeled by its parents. Taylor dashed forward, exclaiming: "I want to shoot that baby!" using the studio vernacular "shoot" for "photograph." Only hasty explanations saved him from being flattened under the parental wrath.

Goody! Goody!

We're getting real proud of Charlie Chaplin. For he repulsed—in a gentlemanly way—a remark that was just a trifle impertinent. Anyway, we have it that Charlie and Elinor Glyn met at a recent motion picture ball on the coast.

"Deah, Mr. Chaplin," the woman writer is reported to have said, "I'm deliciously delighted to meet you. Why, you're just like other people and not at all the sort of freak I'd have imagined you."

"I can say the same of you, Madame Glyn," responded Chaplin. "atta boy!"

Tom Sawyer Stuff

Roy Stewart, who is playing the male lead opposite Katherine MacDonald in "Her Social Value," a forthcoming Associated First National release, thinks he has figured out why Director Jerome Storms works him so hard on hot days.

When the director and leading man were about eight years old they lived in San Diego and were playmates. When Jerry used to call on Roy, the latter would pull the "Tom Sawyer" gag and young Jerome would work his head off while Roy sat by and laughed up his sleeve. Stewart thinks Storm is getting even.

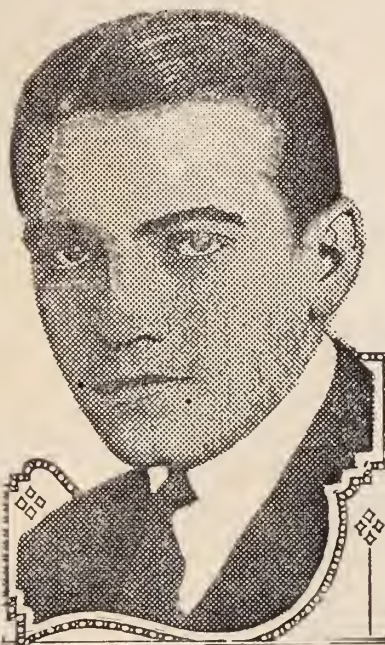
Origin of "Hootch" Learned

David Hartford, producer of James Oliver Curwood's thrilling north country tale, "The Golden Snare," declares he has discovered the origin of the word "Hootch."

"Hootch is derived from one of the many Indian languages," he says. "It's the Hoochinko, or native rum with a kick like an army mule that the Eskimos distill from sugar and flour and potatoes."

"Well, if I lived there," said a New Yorker who listened to Mr. Hartford's explanation, "I'd sign the pledge—and what's more—I'd keep it."

Dick Barthelmess Is Now Independent Star



Richard Barthelmess.

Richard Barthelmess, who has been featured in many of D. W. Griffith's most successful screen dramas, is now an independent star in his own right.

Sitting up on his hospital cot, the popular and handsome Dick recently affixed his signature to the dotted line on a three-year contract under which he heads his own producing company and releases his pictures through Associated First National.

The company which will turn out the Barthelmess productions has been capitalized at \$1,500,000 and named Inspiration Pictures, Inc.

Barthelmess, who underwent a minor operation at the same time that his young and beautiful wife, Mary Hay, had her tonsils removed, has left Flower Hospital, New York, with Mrs. Barthelmess for their summer home at Rye on Long Island Sound. Both are rapidly recuperating.

It is expected that Barthelmess will commence work on the first of his independent productions within five weeks.

Star Stuff

Hope Hampton is still busy starring in "Star Dust," a star story by that star story maker, Fanny Hurst.

Love Me, Love My Dog

If you love David M. Hartford you must love 105 dogs.

He will let you pat them on the head if you pop up in the place where they are being filmed.

The dogs appear in James Oliver Curwood's thrilling outdoor yarn, "The Golden Snare," which is being produced on a big scale for Associated First National Pictures, Inc.

FILM FLASHES

Allen Holubar, creator of "Man-Woman-Marriage," one of the "Big Five" Associated First National releases, starring Dorothy Phillips, is deep in the preparation of the script for his next First National vehicle, which is to star the winsome Dorothy.

Holubar is now perfecting his organization, preparing his script and making ready to start "shooting" early in June. He has not yet announced the title of his next film, but it is to be based on an original story alive with human interest.

The producer is again to be assisted by Harold Bucquet, who acted in the same capacity in the making of "Man-Woman-Marriage."

Charles Ray, who has returned from a vacation to the Grand Canyon, following the completion of "The Barnstormer," his latest First National release, is back on the job with a promise of something new for his next production.

Ray never plays the same type of story twice and his next picture is to be based on a theme entirely different from his last productions.

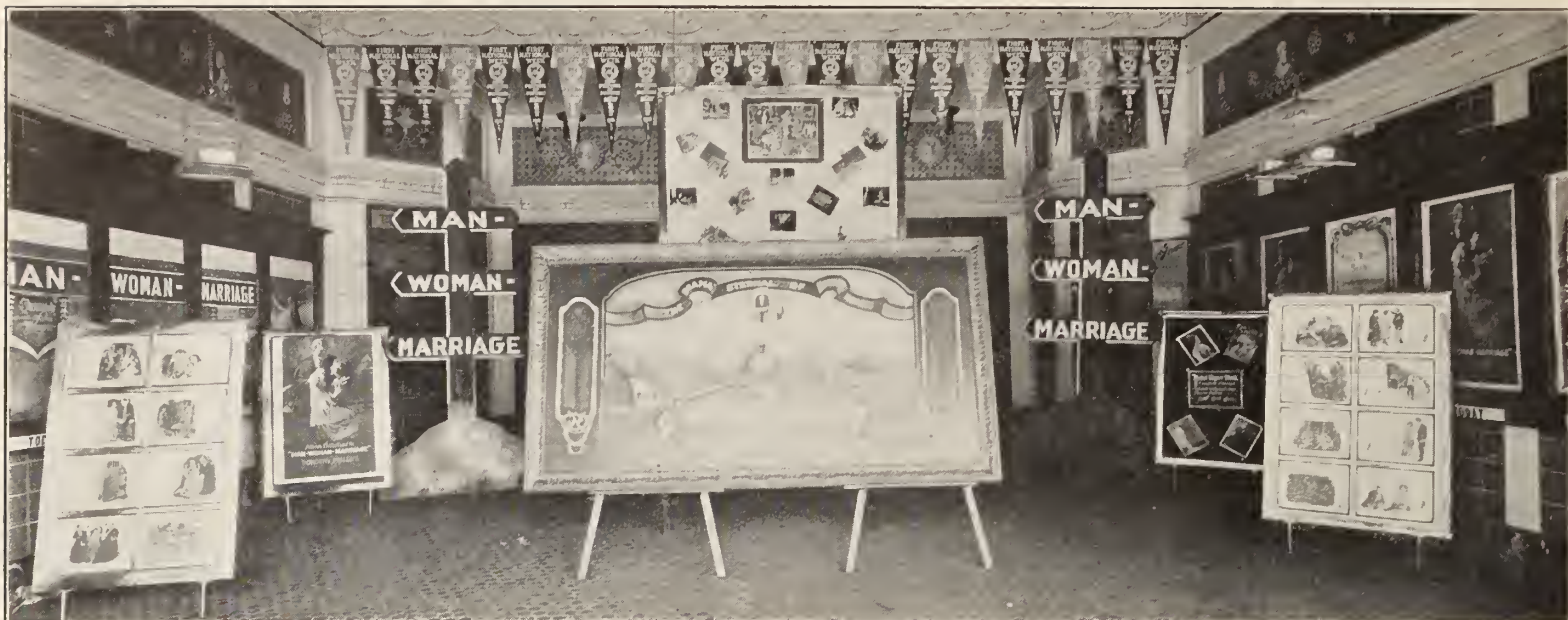
Charles A. Taylor, who adapted and directed "The Half Breed," the first Oliver Morosco picture for First National release, wrote his first play when Morosco was a youngster in knee pants working in his brother's theatre in San Francisco as an usher. Taylor, while working all day with a railroad construction gang in the Mojave desert, spent his nights looking at the stars and dreaming his play. He called it "His Brother's Crime." With the savings from his railroad work, Taylor went to San Francisco, where the play was produced, Taylor himself playing the role of the hero. That was the beginning of the friendship between Taylor and Morosco that has remained unbroken all these years.

Minister Plans Film Wedding

Dr. J. Whitcomb Brougher, noted Los Angeles clergyman, became art director and general stage supervisor at the Louis B. Mayer studios one day recently when he served as advisory director in the filming of an elaborate wedding scene for "Restitution," a John M. Stahl production to be presented by Mr. Mayer as a First National attraction. Through the generous assistance of Dr. Brougher, Mr. Stahl was enabled to combine beauty and unusual effects with an impressive ceremony that was correct in every detail.

Cattle Do Mob Scene

Two thousand "actors" were added the other day to the climax scene of Oliver Morosco's "The Half Breed." They were range cattle and did a "mob scene" that is expected to be a genuine thriller.



First National Week at the Strand, Cedar Rapids, Iowa, witnessed some excellent lobby displays. The display on the two center easels is for "Man-Woman-Marriage"

"Man-Woman-Marriage" Week

STRAND IN CEDAR RAPIDS, IOWA, DOES CREDITABLE EXPLOITATION WORK FOR IT

FIRST NATIONAL Week went over with a zip-bang in Cedar Rapids, Iowa, according to Arthur E. Weld, manager of the Strand. "Man-Woman-Marriage," the Allan Holubar production starring Dorothy Phillips, was the attraction—and it proved a real one.

To start the ball rolling, Manager Weld had an artist paint his window cards, each of which bore the significant milestone design. To aid the teaser campaign the newspapers were used liberally and the whole city was covered by four-page pamphlets, also designed by Mr. Weld. Before the show opened everyone in Cedar Rapids knew something big was going to take place at the Strand.

The lobby was given especial attention. Pennants calling attention to First National Week, which had been furnished by the exchange, were used liberally and one side of the lobby frame was devoted to five separate scenes all done in

oil, linked together panoramically by mountains and valley. Large milestones emblematic of the picture hooked up the lobby with the newspaper advertising and pamphlets. A suspended six-sheet frame held three dozen pictures of the production, while the center of the lobby was set off by an oil painting, four by eight feet, done by Artist Frank W. Daake. The painting represented time from the stone age to modern days. In the midst of a chain of mountains gleaned a diamond ring like the scintillating rays of the sun, and from the glitter emerged a bride and groom with the clergyman reading a marriage ceremony.

Then a new admission sign was hung in the window to show increased prices, as Manager Weld felt that a super-production of this class was worthy of increased admission prices. The picture was put over to big business for an entire week—a period three days in excess of the time usually allotted the bigger pictures.

Watts Advertises and Cashes In for "Man-Woman-Marriage"

Manager Harry Watts, of the Strand Theatre, Omaha, Nebraska, believes the motion picture houses can make more use of an idea that is ages old in the "legitimate" theatre business—that of advertising a picture heavily before its opening, then letting it take care of itself, with moderate advertising, thereafter. He tried this with Allen Holubar's "Man-Woman-Marriage," starring Dorothy Phillips, and distributed by Associated First National Pictures, and his plan met with big success. For ten days the picture ran, growing steadily. "It was the most successful ten-day run I ever had," said Mr. Watts. The Strand is one of the leading theatres in Omaha.

"For three weeks in advance I played the billboards heavily," said Mr. Watts, "using four times my usual amount of paper. I had forty twenty-eight sheets—that is, the twenty-fours with a four-sheet announcement attached—and thirty-five eight-sheets.

"I showed trailers on the screen, and I plunged with big newspaper advertising. My lobby was especially decorated with stills and some especially hand-painted one-sheets and three-sheets.

"I plan to do the same with 'The Passion Flower' and other especially good pictures which I have coming."

"Bob Hampton of Placer" Publicity

INDIAN TRIBE PUT TO GOOD USE FOR KANSAS CITY ENGAGEMENT AT NEWMAN THEATRE

MILTON FELD, manager of the Newman Theatre, Kansas City, Missouri, scored one of the most striking exploitation triumphs in local theatrical history last week when he turned his Indian ballyhoo for "Bob Hampton of Placer," Marshall Neilan's latest production distributed by Associated First National Pictures, Inc., into a 100-cents-on-the-dollar exploitation investment for this production.

Aside from the fact that the Indians appeared in a special prologue which Mr. Feld staged for this picture, the Blackfeet contingent was put to good use in the lobby, and attracted a considerable amount of attention.

Probably the best use which the Newman Theatre made of the Indians was in using them as an inspirational means for the various Kansas City newspaper feature writers.

The biggest publicity source for the Newman was brought about by capitalizing the fact that an Indian, by the name of Fred Big Top, a

member of the Blackfeet tribe, was serving a sentence in the Federal penitentiary at Leavenworth on a criminal case. Fred Big Top has still fifteen years of his sentence to serve. The Newman arranged for one of the feature writers of the Kansas City Post to accompany the Indians on a visit to the prison to see Fred Big Top.

This trip turned out to be another source of publicity, with the result that the Indians, or perhaps the feature writer, decided that they would ask President Harding for a pardon for Fred Big Top.

Barney Oldfield arrived in town a day or so after the Indians. He had met most of the members of this tribe when he was out in Glacier National Park and the renewal of acquaintances was turned into more feature stories. Oldfield was initiated into the tribe.

As a result of this publicity, the showing of "Bob Hampton of Placer" in Kansas City went over with a bang.

First National Play Dates First Means Better Pictures at Less Cost

Putnam Stencils Herald and Mimeographs Them

W. D. Putnam, of Fayette, Alabama, has his own method of advertising to his patrons. Mr. Putnam operates in a town of 1500 population and in order to give his people the best pictures he secured a First National Franchise and heralds the approach of his attractions by such ingenious and clever personal notices that business fairly hums at his box office window. Mr. Putnam stencils his advertisements and runs them off on a mimeograph. A little time, a little thought and presto, he has an abundance of publicity to distribute broadcast at an infinitesimal cost and so out-of-the-ordinary the public's interest is excited immediately and they just naturally have to dig up the admission price.

How Scollay Square Put On "Bob Hampton of Placer"

A real ballyhoo lobby display that put a picture across and caused a city to talk was that presented in the lobby of Gordon's Scollay Square Theatre, Boston, Massachusetts, when Marshall Neilan's production, "Bob Hampton of Placer" was shown. The picture had previously been shown with success at Gordon's Old South Theatre, Boston.

The frontier days character of the photoplay, "Bob Hampton of Placer," was capitalized in the unique lobby display. And the name Wesley "Freckles" Barry was prominently shown in all the huge printed placards.

Across the archway entrance was shown an immense colored sign, announcing the production. Huge colored pictures of Indians on horseback and as sentinels on a cliff bordered the big colored lettering. Over and on both sides of the great sign were suspended the American flag and many other flags, and wide, striking streamers of ribbon. The manner in which the flags and ribbons were hung was very effective.

Standing out in bold relief against the entire lobby display arrangement was a typical Indian tepee, stretched on rough poles, as the redmen pitch their tents.

The columns of the lobby were covered with signs that were veritable eye-batters. Altogether the display was a screamer.

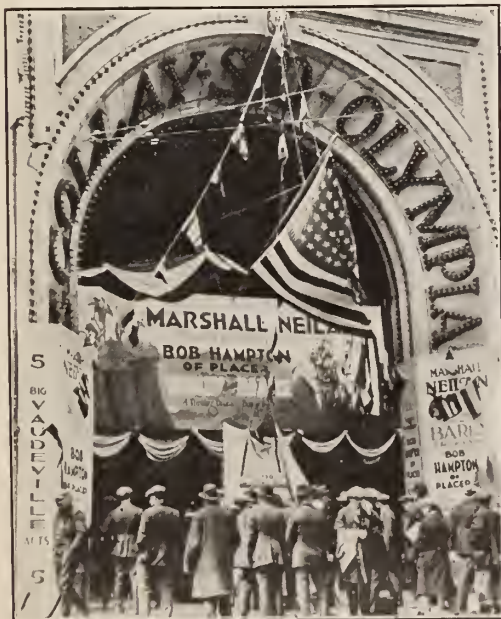
First National Play Dates First Means Better Pictures at Less Cost

Pittsburgh Sees Twenty-four Sheet Hang in Lobby

The Centre Square Theatre at Pittsburgh, Pennsylvania, recently made use of a twenty-four-sheet advertising the Allen Holubar release through Associated First National Pictures, Inc., when that production played at the theatre. Instead of hanging the monster poster on a distant billboard, the Centre Square hung it from the top of the lobby, allowing it to drop half way down the distance of the opening arc.

A high windstorm put the kibosh on the advertising novelty on the opening evening, when the huge poster was blown back against the box office and the base stick which held the poster in place shattered the glass in the ticket window.

No particular damage was done, and the crowds that gathered in the lobby when the crash came more than made up for the pecuniary loss suffered by replacement of the broken box office window.



"Lobby of Gordon's Scollay Square in Boston for "Bob Hampton of Placer"



Blackfoot Indians and ushers at Rialto Theatre, Omaha, Nebraska, for the run of "Bob Hampton of Placer"

Omaha Fans Swamp "Bob Hampton"

ENGAGEMENT AT RIALTO SCORES BIG IN FACE OF RAIN AND FIERCE OPPOSITION

IN the face of a driving rainstorm the first half of the week and the fiercest opposition ever encountered by a theatre in the history of theatricals in Omaha, the Rialto Theatre of Omaha played "Bob Hampton of Placer" to capacity business during the entire week. Practically every night they were compelled to close the doors to keep out the vast throngs that tried to get in.

Manager Johnson exploited the picture heavily, and plenty of newspaper space was used to let the people know that a tribe of Blackfoot Indians from Glacier National Park would be here in person in connection with the famous Neilan picture. Sunday opened with a heavy downpour of rain which kept up until night, making it impossible to place the Indians on the street and at the City Auditorium an Elks circus opened with an advance sale of over thirty thousand tickets. But in the face of all this, "Bob Hampton" holds the record of playing to the second largest Sunday business in the history of the Rialto Theatre.

The lobby used in connection with the picture was the most elaborate that Mr. Bennett, the Rialto artist, ever painted. Over each of the three entrances to the theatre was a large panel taken from the famous Frederick Remington paintings. The ushers were all dressed in Indian and cowboy fashion to harmonize with the Blackfoot Indians.

For a prologue a soloist was used; then each of the Indians did a stunt such as dancing, speaking, etc., ending with a war dance by the entire tribe. Mr. Bennett had painted a special scenic setting to be used with this prologue, and this, together with the special lighting effects, was the subject of much comment from the Rialto patrons. During the week the In-

dians were taken to the different public buildings, packing houses and other places of interest, which was not only a treat to them but was an excellent advertising medium. Taken all in all, the engagement of "Bob Hampton of Placer" was one of the most successful ever held at the Rialto Theatre.

Beardsley Uses Mailing List for "Week" Stunt

"My town looks like First National had moved its headquarters here," wrote H. M. Beardsley, of the Beardsley Theatre, Red Oak, Iowa, telling about First National Week in Red Oak.

He sent out 5,000 specially printed cards to a selected mailing list. The cards were eight by six inches in size, and by a striking arrangement of black and red print, illustrations and copy, they gave good advertisement of the three First National pictures, "Good References," "Sowing the Wind" and "Nineteen and Phyllis," which were at the Beardsley for the week. Special prices were charged for "Sowing the Wind." Every night saw big crowds, with an increasing attendance all week. Mr. Beardsley says his patrons are keen for a second First National Week.

Wakes Pittsburgh Up

Quarter-page special feature displays are rare articles in Pittsburgh, Pennsylvania, newspapers, but the Liberty Theatre during its recent campaign to put over "Bob Hampton of Placer," the special feature attraction of Marshall Neilan, distributed by Associated First National Pictures, broke the age-worn precedent of two-inch newspaper ads, and substituted quarter-page specimens that jarred exhibitors of the steel city.

At the head of its first display launched in the campaign, and printed in every Pittsburgh newspaper, the Liberty makes use of the New York Morning Telegraph account of the production, quoting an excerpt from the dramatic review.

The First National seal is prominently exhibited in each upper corner of the display.





Window tie-up for "19 and Phyllis," starring Charles Ray, in Owensboro, Kentucky

Boston Welcomes the Blackfeet

PROMINENT MEN MEET REDSKINS AND HELP PUBLICIZE "BOB HAMPTON OF PLACER"

EFFECTIVE exploitation featured the showing in Boston recently of Marshall Neilan's "Bob Hampton of Placer."

The appearance of a band of Blackfeet Indians from Glacier National Park in the prologue of the photoplay gave the publicity men an excellent opportunity for publicity stunts. The box office receipts at Gordon's Old South Theatre, Boston, proved the value of the publicity that was used.

The Blackfeet Indians who came to Boston to appear in person in the prologue of the photoplay were the foundation of the publicity campaign. These Indians were taken on tours of the city and introduced to the Governor, state legislators, senators and mayor. At all times the Indians were dressed in their native dress, buckskin, beads, feathers, paint and all. So keen was the interest in the redmen that they were even invited to luncheon in the most exclusive clubs of Boston after appearing before the state legislators, while the legislature declared a recess to entertain them.

The "Bob Hampton of Placer" publicity campaign was inaugurated in Boston by taking the gaily dressed and feathered Indians on a tour of the newspaper offices. The Indians were introduced to editors, news writers and reporters.

Following the introduction to the newspaper men the Indians were taken to the executive chambers of Governor Channing H. Cox, in the State House. Governor Cox gave cordial welcome to the Blackfeet chiefs and engaged in animated conversation with them while newspaper photographers' cameras clicked, making pictures of the unique scene presented by a powwow between Indians and the governor. State house officials escorted the Indians to the House of Representatives after the conference in the governor's office, and the House declared a recess while the Indians were presented and made speeches through an interpreter. Again cam-

eras clicked, producing more valuable publicity pictures for the daily press.

A visit to Mayor Andrew Peters of Boston was next. Mayor Peters gladly posed for photographs with the Blackfeet braves, and he made one of them his courier, to deliver a message to Mayor Hylan of New York City.

May Quinn of Cambridge was next in the list of those to be visited.

How Wilbur Played Two Pictures Day and Date

George Wilbur, general manager of the A. J. Kliest Theatrical Enterprises, Pontiac, Mich., worked a novel exploitation scheme on two productions distributed by Associated First National Pictures, Inc., when "The Truth About Husbands" and "Man-Woman-Marriage" were playing two of his theatres.

With the two attractions booked day and date in houses only a few blocks from each other, Wilbur had several huge banners and special cards made and placed them in good locations all around town. One read:

"WHY CONSIDER 'MAN-WOMAN-MARRIAGE' WHEN YOU CAN LEARN 'THE TRUTH ABOUT HUSBANDS'?"

Still another read:

"LEARN 'THE TRUTH ABOUT HUSBANDS' AND THEN SEE 'MAN-WOMAN-MARRIAGE'."

This caused so much talk around Pontiac for several days in advance of the showing of the productions that Wilbur carried his propaganda to the daily newspaper and livened up the Pontiac Press with teaser ads built on the same idea.

By coupling the titles of these two attractions up in this manner, Wilbur aroused interest in both of them and says he literally forced the people who saw one to see the other.

Owensboro Window Display Pulls for "19 and Phyllis"

Here's a window tie-up on "19 and Phyllis," the First National Exhibitors production starring Charles Ray, that means something. It was in a department store of Owensboro, Kentucky, where the picture was played at the Bleich Theatre for four days, and was kept on view during the entire run.

Our correspondent, sending in the photograph, wrote:

"The advertising manager of this store said more people had stopped to look at this window display than any in weeks" and "since then the other department stores are grabbing at the idea."

Both the theatre and the store cashed in on this one, and it cost neither side more than a few cents. A three-sheet cut-out showing Ray in a scene from the play, a card (shown at the left) conveying the information that "19 and Phyllis" shows a man can dress on \$18 a week, and a fine display of Spring and Summer styles in men's suits, shoes, shirts, etc., did the trick. And the advertising manager of the store, usually the one hardest to "sell" to a theatre tie-up, was tickled pink. The secret of the display's success lay in its simplicity and inexpensiveness, combined with the fact that the picture's theme lent itself to a direct statement of fact—one the public could grab quickly.

This is one worth pasting in your scrapbook, where you can reach it readily. And don't forget to tell the advertising managers of your town what this store's advertising manager said about motion picture tie-ups.

How Madison Grand Uses Classified Ads to Advantage

Small classified advertisements in the daily newspapers are occasionally used to good effect by J. F. McWilliams, manager of the Grand Theatre, Madison, Wisconsin, in exploiting pictures.

While "My Lady's Latchkey, starring Katherine MacDonald, was showing at the Grand recently, he inserted a small advertisement in one of the local newspapers asking for the return of a lost key to Miss K. MacDonald, 204 State Street. This is the address of the Grand Theatre.

Theodore Kittleson, from Stoughton, a small town near Madison, came to town to see the family doctor. On the way he found a small key. Not having a lock to fit the key, he looked around for the owner and quite naturally glanced through the newspaper. Miss MacDonald's advertisement caught his eye and with a remnant of olden chivalry he mailed the key to Miss MacDonald together with a courteous letter.

Newspapers universally love an opportunity to exploit the value of their advertising columns and a story such as this really warms the heart of most newspaper men. It possesses just enough promotion of its own business to make good copy.

The result was that Katherine MacDonald, "My Lady's Latchkey," the Grand Theatre, and incidentally the newspaper's classified advertisements all received desirable publicity.



A musical prologue was used by the Palace Theatre, Wichita, Kansas, for "The Old Swimmin' Hole"

Have You Tried This Stunt In Your Town Yet?

First National Week

AT YOUR

May 2nd to 7th
Inclusive

ORPHEUM

May 2nd to 7th
Inclusive

If the "KID" was a girl it would go to
Fredendall & Wilkins

To Buy A

Spring Suits At Special Reduced Prices

A trim tailored suit gives a woman the independent feeling of being prepared for almost any occasion. This selling includes models of excellent quality of serge and tricotine.

Wooltex and Printzess Garments

The Standard of Value

REDUCED PRICES

\$19.75 \$24.95 \$32.50 \$39.75

We carry a complete line of

GOSSARD CORSETS

In all sizes.

Prices \$3.50, \$5.00 and \$8.50

MILLINERY NEWS

Following fashions trend we have a world of beautiful SUMMER HATS, so exquisite in design and color they provide the chic finesse to many a costume.

All White Hats for graduation of Organdie,orgette Crepe, Taffetta and Tulle. These hats are priced from \$5.00 up.

Sport hats in all white, black and white, Navy and white, Honey-dew, tangerine and all the new shades.

Priced from \$5.00 up.

Opening Monday and Tuesday

With the World renowned comedian

Charley Chaplin

In the First National famous million dollar super production

"The Kid"

The supreme attempt in moving picture comedy given up to be the surprising sensation of the picture producing world. A picture that will take you from sublime to ridiculous from tucking a tear away in your handkerchief to a howl of laughter. Only a few times in life are we granted an opportunity to see one of the world's greatest entertainers in such a masterpiece of art. It will be here two days only. It will not be back and in addition to the great super production of "THE KID" we have the clever little comedian.

JOHNNIE HINES

In a big First National two-reel special

"Torchy's Double Triumph"

and
THE LATEST INTERNATIONAL NEWS

Matinee 2:30 Night 7:30
Prices 10 and 30 Cents

No seats reserved or roped off for the night shows on "The Kid" except for those who have season tickets. It's the biggest picture event in the history of Mexico and we want everyone to have an equal show



The "Kid" Is Here

And So Is

THE LITTLE NASH FOUR

Come in and look this wonderful light car over

It's some car light, Powerful, Beautiful.

Also have new NASH SIXES in all models. See this new 1921 SPORT CAR. Many have said after looking it over (It is the most beautiful car I have ever seen.)

Buy your Tires and Accessories of us

Doolin Motor Co.

When the "Kid" buys a home

He will Buy From



A.C. BARNES & SON

REAL ESTATE, LOANS & INSURANCE

The Home of Reliable Insurance

Most Favorable Terms on Farm Loans

If the "Kid" Was Here He Would Eat at

SILVER GRILL CAFE

THE HOME OF GOOD EATS

We Serve Regular Meals, Lunches, Soft Drinks.
We Carry A Complete Line of Fine Cigars and Tobacco
We Receive the Complete Score of the Big League Ball Game Every Day. Stop and Get the Score Before Going to the Show.

Dobyns Bros, Prop.

"The Kid" was made to please the public to make them happy and

The Monarch Weather Strip

WAS DESIGNED TO MEET A CONDITION
NOT A PRICE

Tight because it's shaped right. A tube within a tube. Interlocking, Adjustable, that meets the changing weather, that affects the window. The feature that makes the Monarch perfect type of Weather Strip.

Office in Doolin Motor Co., Sales Room

MEN WANTED.

W. J. OFFUTT



The little "Kid" is at the Orpheum Theatre

BUT

All the big kids in town have their

Cleaning, Pressing and Tailoring

Done At

Myers Brothers

116 E. Jackson Street
Phone 255



Copyright 1921 by W. J. Myers & Co.

This form of cooperative advertising can be applied to any attraction. This is an example of the progressiveness of the town of Mexico, Missouri

Some Lobby Displays, a Prologue, and Such



Above left: Jos. Plunkett's prologue for "Gipsy Blood" at the Strand in New York, which required a dozen people in its staging. The settings won much favorable comment, also.

□ □

Belowleft: Conventional front used by Liberty in Portland, Oregon, for attractions or stars which are strong enough to carry their own exploitation. The admission prices here are from 10 cents to 60 cents.



Above right: Lobby display used for the showing of "Passion" at the Rivoli Theatre, Denver, Colorado. Note the cut-out from the twenty-four-sheet.

□ □

Center: This lobby was used by the Orpheum Theatre at Scottsbluff, Nebraska, for "Don't Ever Marry." The unique display is in keeping with the policy of that house for things out of the ordinary.

□ □

Below right: Some of the contestants in Salisbury, Maryland, for prizes offered to Chaplin imitators by Jos. I. Ulman, of Ulman's Opera House.



What They Said About "Gypsy Blood"

BEST EVER SEEN

"One of the best pictures we ever saw. It is even better than 'Passion' or 'Deception.' Never have we seen such realism, and Pola Negri is a powerful actress, who is fascinating, beautiful in a way that has character for its foundation, and intelligent. As Carmencita she gives a gorgeous performance. Not in the five years we have been seeing pictures have we been so delighted. We wouldn't have missed it for the world. It sets a new standard for pictures. It's a slice of life, full of fire and dash. There never could be another Carmen like Pola Negri."—*New York Tribune*.

VIGOROUS, GLOWING, LIVING

"A motion picture that can hold the interest and excite the discriminating admiration of intelligent people. Pola Negri has endowed a character with the attributes of reality. She is a vivid human being every moment of her performance. She has abundant personality and is expressive. The production as a whole is a vigorous, glowing, living thing that never lets the spectator's interest slacken for a moment."—*New York Times*.

VIVID, COLORFUL

"Pola Negri makes the role the most genuinely seductive seen in years on the screen. She puts a meaning in every line of her lithe figure. Splendidly conceived and stirring scenes. Miss Negri makes this a highly vivid and colorful photoplay."—*New York Herald*.

FIERY IN EMOTION

"A bright beam of light in the movie darkness. There are amorous scenes so fiery that the film seems in danger of spontaneous combustion. Mile. Negri's fine eyes and mobile face are still on the job."—*New York Sun*.

BETTER THAN PASSION

"With all respect for past productions we feel that 'Carmen' has been done for the first time on the screen. In color, in sweep of action, in vivid and tense characterization, 'Gypsy Blood' surpasses both the other two Lubitsch productions, 'Passion' and 'Deception.' With a craft which the others lack, Lubitsch has caught all the savagery and lilt of this wild Romany tragedy which has held its fascination so long in legend and music. The film is a triumph of screen production."—*New York Globe*.

FLAME OF ENERGY

"Pola Negri is a beautiful, vehement and volcanic Carmen. She is a very flame of energy; she flings herself into the part with a turbulence and a brusque beauty that are extraordinary. She makes the illusion a perfect one, being at all times Carmen, not an actress trying to be Carmen."—*New York News*.

REALISTIC ACTION

"Pola Negri presents a super-emotional portrayal. The alluring eyes, the heaving bosom, the feline grace are vividly revealed. The scenario is excellent and the direction good throughout. The mountain scenes stand out splendidly and there is in every character, to the least one in the mob, a realism of appearance and action."—*New York American*.

STAR IS EXCELLENT

"Pola Negri was all that could be desired and at times more."—*New York Journal*.

REMARKABLE PICTURE

"A remarkably good picture, full of tense scenes, and with crowded moments."—*New York Evening Telegram*.

Opperman Needs Seats to Keep Up With His Business

Exhibitor Hal Opperman, of the Crescent Theatre, Pontiac, Illinois, is facing a unique problem. He has outgrown his present theatre. It is not uncommon for the box office to close thirty minutes after a show starts, for the 450 seats of the theatre will be sold out by that time. He attributes this to a trinity of circumstances, the fact that he shows Associated First National Pictures, the pulling power of consistent advertising, and "managing from the lobby."

The last is somewhat of a hobby of Mr. Opperman's, for he arranges to be in the lobby to greet his patrons, where he encourages suggestions, knocks, or boosts, and by introducing the personal element of being interested in each patron's film wishes, has built up a considerable following.

The Crescent Theatre celebrated its second birthday under the Opperman management April 10th. In these two years it has developed from a puny infant into a lusty youngster that has outgrown present quarters. Now Mr. Opperman either has to quit advertising, or he will have to build a new theatre. From all indications, he is seriously considering the latter.

As an example of his wideawake showmanship, he ran "The Kid," Charlie Chaplin's Associated First National release, three days in March; he brought it back for a two-day run April 15th and 16th, and the first night turned away 300 people.

Mr. Opperman uses the trademark idea in his advertising. He has educated the people of his vicinity to accept the First National trademark as a promise of excellence, and he makes his advertising distinctive by employing that trademark.



Just to Show His Appreciation!

"Service" is the watchword of the First National Exhibitors' Exchange of Kentucky and Tennessee.

The big Louisville office is always ready to go out of its way to do a favor for its patrons and help them run their houses with minimum trouble and maximum profit.

This "bread upon the waters" often returns. In fact, the First National here has found that courtesy and consideration pay real dividends of appreciation and reciprocity.

A letter that was received recently from Frank L. Teuton, one of the First National's West Tennessee patrons illustrates this.

Mr. Teuton wrote:
Gentlemen:

In order to show my appreciation, I will take your films and drive into town, nine miles, and put them on the next express for Louisville, just as soon as the show closes tonight at 8 o'clock.

Ordinarily, they would not go until next morning. I am doing this because I know what it means to have a dark house, and because the First National has been nice to me.

Yours very sincerely,
Frank L. Teuton.

Should He Get It?

The Editor of "Franchise" is up against a hard proposition. Since we offered to pay \$10 for exaggerations and such, they have been picking on us something terrible. The latest request for the price of a new hat comes from Vern Williams, of Fonde, Kentucky.

It seems that in a few issues ago we published Harold B. Franklin's photograph with the following remark: "May he never run out of First National Pictures at his theatre. That would be hard luck which Buffalo might never live through."

Now Mr. Williams declares that this is an exaggeration and insists that if Buffalo never had any more motion pictures they would just keep right on living.

The question is—would it?

We don't know and have no way of finding out, unless all of the exhibitors in Buffalo will agree to cut out motion pictures.

Norma Wins Again

Norma Talmadge has just won her second popularity contest in the Northwest, through the total returns shown in the Minneapolis Sunday Journal of recent date.

Miss Talmadge had 15,933 votes and Anita Stewart was second with 12,022. Constance Talmadge had to be content with 1165, but at that she stood near the head of the list.

The Minneapolis Journal gave much publicity to the contest and especially to Norma Talmadge and Associated First National. On the day the results were announced, the Journal ran a huge portrait of Miss Talmadge of four columns wide by twelve inches deep.

First National Play Dates First Means Better Pictures at Less Cost

Have You Had Your Grand Pictures Season Yet?

Grand Opening Thursday, April 21.

OSKALOOSA HAS NEW PLAY HOUSE

MAGNIFICENT NEW PICTURE THEATRE, THE RIVOLA

FINEST PLACE IN ALL IOWA

Something of an Idea of What the Patrons May Expect When the House is Thrown Open on Thursday Night.

Oskaloosa has at last a modern show place, a theatre in which the entire community, both town and county may take a just pride.

The New "Rivola" theatre located on High avenue at the intersection of a street stands without a rival anywhere in Iowa. Other entertainment places may have a greater seating capacity but none are more beautiful, more modern, more comfortable, more elegantly furnished or more elaborate in appointment. The new entertainment place is a marvel of completeness and the wonder of all who have seen it is its unsurpassed beauty.

This splendid theatre is a two story brick concrete and steel construction building, forty feet frontage on the south side of High avenue with one hundred and twenty feet, front to rear. A street, the front of the building is a special band with Bedford cut stone trimmings. The A street side is finished with a special facing excepting that portion of the front to be seen from High avenue.

Entrance is possible from either the Hibz avenue or A street sides, the doorways being covered and protected with handsome metal Marquis canopies of ornamental design and illuminated, but in harmony and keeping with the architectural features of the building itself. The structure is one to invite admiration and a closer acquaintance. One unfamiliar with the place involuntarily inquires: "What building is this?"

The First Surprise
Entering the theatre from the A avenue side the visitor steps through a doorway into a lobby of generous proportions. Three sets of these double doors face the avenue. Once inside the door the beauty of the theatre stands revealed with a suddenness almost bewildering. What ever hint or promise of the unusual may be given by the exterior of the theatre building is here fulfilled in bounteous supply and one glances to right and left in utter astonishment.

The lobby occupies the entire front of the building to a depth of some twelve feet. The front department is a surprisingly beautiful example of tiled walls, tiled floor, ornamental and illuminated ceiling, colorful yet harmonious and wonderfully pleasing.

The side walls are handsome as any picture laid up in a hand made variegated Florentine tile. It is a complete study in itself that bears a closer acquaintance. The floor is a handsome

Still thinking of the completeness of the arrangements of the entrance floor one is less prepared for surprises awaiting above. The stairways lead to the balcony floor and the "Marquise Lounge" a large room occupying space over the lobby at the front of the second story of the building, as it were. It is luxuriously furnished and elaborately equipped for the comfort of the guests of the house. Decorations as handsome as the furnishings adorn ceiling and side walls and the furnishings are a dream of homely comfort, and all this for the comfort and entertainment of the patrons waiting for the coming of friends by appointment or for the completion of the reel being run.

Toilet rooms and lavatories are located at either side of the Marquise Lounge. Every possible effort has been extended for the comfort and the accommodation of the house patrons.

Separating the Lounge from the balcony and located between the stairways at right and left is the projection room. This apartment is in keeping with the other features of the house. It is a complete and separate room in itself, fireproof, built of concrete and steel and with a lighting and ventilation system independent of the other parts of the house.

A Pretty Picture

From the "Lounge" we go down a few steps to the balcony level and



Dorothy Phillips

mosaic parquet of small tile laid in conventional pattern.

Lobby Features

At the left is a smaller apartment, a sort of vestibule or entry chamber from the east side of the building, that may be separated from the main lobby by a door. This is intended as a public service room for any one desiring shelter while waiting for car or taxi. At the right side of the lobby is another smaller apartment, somewhat larger than the one on the right, and in this is the private office apartment of the manager and officials of the theatre.

Located at the center of the south line of the lobby is the box office, an enclosed room with a counter and a sign as day. You secure reservations or tickets and pass in at the right foyer entrance, expecting your first sight of the theatre itself, but here another surprise is waiting.

In the Foyer

From the lobby one enters the "foyer" another roomy apartment of some what larger proportions than the lobby. This section gives place to the stairways leading to the balcony section of the house. Here one may wait to be ushered to their seats in the body of the house or they may ascend the stairways for the apartments above.

This section of the theatre has a treatment all its own and is as much a surprise as was the entrance lobby. It is brilliantly illuminated with ceiling and side lights. The walls and ceiling are studies in special designs that made a feature of the place. The floor of this apartment is also of tile but as distinct in style and design as the apartment itself. The tile is of dark material laid in Pompeian design with border and base in contrast.

At right and left sides are the roomy stairs giving way to the apartments above.

The Balcony Floor

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A Pretty Picture

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SEAT SALE

for the opening of

:: The Rivola ::

Seats will be Placed on Sale at The Theater Box Office Wednesday At One O'clock P. M.

Wednesday at one o'clock p.m. the reserved seat sale on the entire house for the first night will be opened to the public at the Theater Box Office.

The only preference to anyone will be extended to clubs, societies and theater parties, who wish seats in blocks of ten or more. These parties will be given reasonable preferences by getting in touch with the house manager, Mr. Cruzen. Wednesday morning from nine to eleven at the theater building.

here for the first time the magnificence of the new theatre is before us. The proportions and the brightness of everything is in keeping with the surprises previously encountered. We pass on down to the front of the gallery to a special section of seats known as the "Loges", the reserved section of the house. Immediately back of this and extending to a line with the "projection" room are balcony seats from each and every one of which an unobstructed view of the screen stage is obtained.

Seating Revealed

From both the Loges and Balcony are obtained the best "close up" view of the matchless ornamentation and decorations. Whatever may have been seen before to excite admiration or wonder is here brought into intimate and close association of the observer. The splendor of the scene presented transcends the most extravagant flight of the imagination.

Much has been said of the new theatre and the expectancy of the visitor is naturally high pitched but the stories of the lavish finish of the interior of this place have fallen far short of the actual description. Take the stories of a dozen people who have seen something of the work being done in the house. All will differ. What one man sees or what impresses one individual is not the feature that appeals to another. The whole enterprise is upon a scale that surpasses anticipation of the most extravagant. It is a too great an idea to be digested in a casual survey.

Main Auditorium

Going "down stairs" to the main auditorium, one steps from the foyer in to the "main part" of the house. Here the seats are on an incline toward the stage. The seats are in easily accessible sections, the front row of which is twenty feet from the stage.

Seating capacity of the entire house is about seven hundred chairs, balcony and the down stairs sections together.

From the main part of the house the auditorium, the beauties of the place are emphasized and accentuated. Standing near the stage and looking toward the gallery the splendid proportions are best realized—the height and the depth of the structure and the harmonious treatment of the accommodations.

Here also the decorations are seen to special advantage. Below the elaborate treatment of the walls is a massive base, rising on the incline of the floor from the level of the seats at the front of the stage, to the entrance beneath the balcony projection. This

TO NORMA TALMAAGE

"Queen of all the Stars"



How beautiful she is that Queenly Star,
Who lives and loves her way across
the screen,
How wonderful to us who from afar,
Gaze on her beauty like a radiant
dream.
Sweetly shining far-reaching all
Who've seen the wondrous glory of
her eyes,
Twin pools of sunlight—ill the last-
est fall,
Like shadows sweeping o'er the
summer skies.

base has the appearance of a heavy foundation of blocks or ornamental marble and onyx, no two of which are alike, yet making a whole that is in perfect harmony with the other parts of the scheme of decoration. Each of the blocks is a picture in itself.

Own Stairs Features

At the front of the stage and in a partitioned depression between the seats and the front of the stage is the orchestra quarters, accessible from the space beneath the stage. It is a roomy "pit" and will accommodate a large number of players.

The "screen" is framed in a permanent setting that is at once artistic and pleasing of ornamental plaster work, finished in ivory. Ample distance is given between the screen and

One moment radiant with the joy of life.

And all the love and laughter youth can know.

Sparkling like stars from out their dome of night.

Or casting roguish glances to and fro.

Now sweetly tender, or just softly mild.

As changeable as is an April day.

Now big and wondering like a little child.

Who knows, but is afraid to tread the way.

But when some passion clouds their laughter o'er

What wondrous depths of feeling are revealed.

Dark and unfathomed depths unseen before.

Cloudy and glowing with love un-
concealed.

Spellbound we watch her as she lives her part.

Fearing and prying for the one she loves.

Giving us glimpses of a woman's heart.

How closely 'tis allied to One above.

That slender form so full of Queenly grace.

That mouth like Cupid's bow,—those glorious eyes.

A perfect figure and a perfect face.

A charm eclipsing Venus in them lies.

Perfect in all, more perfect could not be.

You've won allegiance from the very stars.

Hail! Norma! Queen of Stars, All Hail to thee!

And may you find a Throne in every heart.

That slender form so full of Queenly grace.

That mouth like Cupid's bow,—those glorious eyes.

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And may you find a Throne in every heart.



Anita Stewart

way of substantial construction. Other exits are accessible from the front of the house near the stage and at either side, one opening by means of a short flight of steps upon the A street side of the building.

The other, from the west side, by means of a slight incline leads to the south end of the building. These with the doors at the entrance give avenue for the rapid dispersion of the capacity crowds of the big house.

Oskaloosa's Pride

For a half has not been told to a brief description of the place, the new play house must be seen and must be studied to be appreciated. Certainly every man, woman and child in Oskaloosa will have a place in the new theatre. Here is a place where one can take their visiting relatives and friends from a distance with the knowledge we have here a show place that cannot be excelled in any city of the land. It is as good as the best and excelled by none of its size.

Beautiful Lights

One of the special features of the big house is the special lighting system that was studied and planned by experts. Lights are everywhere in great profusion. The place is as light as under the glare of the mid day sun. The best effects however are produced by the indirect system of illumination, the diffusion of the light being perfect itself and giving an indescribable effect upon the decorative work of walls and ceilings, making the rich panels of the side walls appear as a rich brocade of silken velvet.

The exterior of the theatre is outlined in electric lamps aside from the hundreds of globes used in the illuminated sign.

Notes

In the establishment of the Vestibule with entrance from the east the Rivola has met a real public need. Remember when the corner of High avenue and A street was the center of the town once before? The street car waiting room is back here again. All street cars pass the Rivola corner and you are invited to use the lobby and vestibule of the new Rivola as a convenient place to wait for cars or auto.

ELABORATE ELECTRICAL EQUIPMENT INSTALLED

Particular effort had been lavished upon the electrical equipment of the house. The installation is the most perfect that modern electrical engineering can devise. The plan was studied and adapted by specialists and engineers who knew their business and the installation, every foot, every tap and socket of which was subjected to rigid inspection by an electric expert independent, is as near perfection as modern electrical specifications can be made.

All leads and each and every service wire in addition to its own insulation is placed in metal conduits, subject to approval of government direction and underwriters specifications. This job alone required several weeks for installation. It was in the hands of experts and only the best of approved material entered into the

(Continued on Page 3)

PREMIER NIGHT AND HOUSE POLICY

ADMISSION FOR OPENING NIGHT
WILL BE ONE DOLLAR

PRICE POLICY OF NEW RIVOLA

Mittimes 10, 25 and 35 Cents; Evening Shows 15, 30 and 40 Cents, Excepting Occasional Special Feature Attractions.

The admission price for the Premier Night has been placed at One Dollar. This is necessitated by the heavy expense of having Miss Juanita Thomas and Miss Ruth Bette appear in person. As has been announced, Miss Thomas, who will shortly appear with Norma Talmaage in her forthcoming pictures, will appear at the New Rivola both in pictures and make a personal talk. Miss Ruth Bette has been engaged through the special courtesy of May Atchafalpa, Queen of Omaha and will present the "Dance of the Espagnole," as a prologue to the picture, which is of Spanish origin. Miss Bette has appeared at the leading theatres throughout the country and the Rivola management considers themselves very fortunate in securing her for their opening.

It is true that forty or fifty cents would not be considered too high by many people—but, folks, the men who erected the Rivola had but one thing in mind—a house that would be the pride of the city, with prices within reach of all, and a place where you and your friends would enjoy going.

Price Policy.

Here is the scale of prices for all performances.
Mittimes—Every afternoon at 2:00 o'clock, one complete show only. Children under 12 years, 10c. Adults 25c.
Evenings—Two complete shows, 7:15 and 9 p.m. Children, 15c. Adults, 30c. Loges, 40c.

This scale of prices will be in effect at all times except when we advertise and actually show a Super-Special.

"Special" Pictures.

The best productions will always be brought to the Rivola and when the management announces the program is a "Special" and the scale of prices are raised ten to fifteen cents for a certain date, you will be sure of seeing something worth while.

The policy of the house will have courtesy for all, coupled with the earnest effort to please.

The New Rivola Picture Palace provides the solution for "no place to go" in Oskaloosa. It's your theatre, folks, right here at home, something of which we can all be justly proud, the most luxurious and comeliest in the state.

Thank you.

RIVOLA MANAGEMENT.

Constance Talmaage

REG. U.S. PAT. OFF. MAR. 2, 1910

One page of a four-page special section on the occasion of the opening of The Rivola Theatre, Oskaloosa, Iowa, the "theatre beautiful." This is valuable publicity for the attractions. The other three pages carried, of course, advertising of local merchants.

Two Corking Western Successes!

It will pay you to read

"Bob Hampton of Placer" is a corking picture, as good as any western ever screened. The mass scenes are a triumph of the spectacular and unusually effective."—*Indianapolis News*.

"A credit to any director. One of the best western pictures we have ever seen. Wesley Barry's best work."—*Indianapolis Star*.

"A big movie. The public has been waiting for just this kind of picture. Every boy will like it and Dad as well."—*Indianapolis Times*.

"An epoch in motion picture art. Shows real west. Wesley Barry in a role that bristles with sure-fire laughs."—*New York Journal*.

"A superb picture and a thriller. A great moment in American history. Full of life and fire, love and adventure."—*New York Telegram*.

"A breathless melodrama, full of war-whoops and peace pipes. The scenes of the frontier struggle are masterpieces of lighting and composition."—*New York Globe*.

"A stirring picture—the kind of Western you have been waiting to see. Dramatic and filled with action, romance, humor and pathos. It represents ideal entertainment."—*New York Morning Telegraph*.

"A good story; it moves; it has the flavor of a tale of adventure, and it has suspense."—*New York Post*.

"As good a western picture as has been shown. Spectacular scenes make it noteworthy. A thrilling drama. Best battle scenes the screen has presented."—*New York Mail*.

"The kind of entertainment all the small boys will rally around with cheers and gusto. The pathos will make you swallow three or four baseballs and furtively remove a salt drop or two—which is a real tribute to any movie."—*New York News*.

"A first-class thriller. The Indian fights are done with dash and gusto—very stirring. Scenery is stunning."—*New York Sun*.

"It is SOME picture. Wonderful scenes with real Indians."—*New York Tribune*.

MARSHALL NEILAN'S presentation of Randall Parrish's "Bob Hampton of Placer"

Scenario by
Marion Fairfax
Photography by Jacques Bizeul and David Kesson;
Art Director Ben Carre

What the critics say

"The Sky Pilot is a first-class fighting man. The film is big because of its magnificent scenic scope and the number of dramatic out-door incidents. It is a man's sized show."—*New York Journal*.

"A human interest story with dramatic incidents."—*New York Telegram*.

"Perfectly thrilling. We never saw anything like it before."—*New York Tribune*.

"One of the best that the silversheet has seen in some time. Some of the most stirring scenes ever introduced in a western film."—*New York Mail*.

"Thrills vibrate through the picture in such swift succession that the spectators are left gasping. The stampede alone is fine enough to make the whole worth while, and the film is so good that it would be worth while without the stampede."—*New York American*.

"A breezy and attractive story of the West with punch and rapid movement. A fascinating romance. Many spectacular and exciting scenes."—*Detroit Journal*.

"It is a corking melodrama. Pictorially it is exceptional."—*New York Times*.

"A picturesque film production."—*New York World*.

"Hearts are touched and eyes are fraught with tears. A real thrill with great realism."—*New York Post*.

"A charming tale told against a refreshing background of giant trees and mountains."—*New York Globe*.

"Thrilling incidents. The picture sweeps along like the realistic cattle stampede. It rises to daring heights."—*New York Herald*.

"A red-blooded story of the wildest part of the wild west. Filled with thrilling scenes and stirring episodes and some scenic views that have not been excelled."—*Detroit Free Press*.

"A rattling good motion picture. Exciting scenes follow one another rapidly. Exceptional shots, and rarely has the screen shown a more dramatic scene than the cattle stampede, which is really thrilling."—*Detroit News*.

CATHRINE CURTIS' presentation of "THE SKY PILOT"

From the novel by Ralph Connor

Directed by
KING VIDOR

Produced by Cathrine Curtis Corporation

FIRST NATIONAL ATTRACTIONS

That's Another Reason Why There'll Be a Franchise Everywhere

THE ASSOCIATED FIRST NATIONAL FRANCHISE



The Devil's Diplomat
Noah Berry



The Hunted Princess
Harriet Hammond



Foy Sing, The Luckless
Anna May Wong



The Leopard
Rockliffe Fellows



The Wanderer
John Bowers



The Accidental Avenger
Teddy Sampson



The Man Who Heard
Everything



The Boy Leopard
Wesley Barry



Chin Gow
Lon Chaney

\$10 REWARD FOR EVERY LIE OR MISSTATEMENT FOUND IN FRANCHISE

***IF YOU CUSS
your small town theatre—***



Read that letter

***Maugans was up against it as hard as anybody until
he hit on a new idea.***

Mechanicsburg, Ohio, has 1500 people.

Maugans wrote the letter because he felt that his experience would possibly help fellow franchise holders in similar circumstances. His spirit of helpfulness is the spirit that holds First National together. A First National Franchise is something more than a film service. The time will come when Franchise Holders will feel toward each other a good deal like Brother Masons or Elks or Knights of Columbus—one for all and all for one.

E. J. MAUGANS.
OWNER

PRINCESS THEATRE

MECHANICSBURG, OHIO

August 12, 1921.

Associated First National Pictures, Inc.
New York, N. Y.

Gentlemen:

Quite recently one of my good friends questioned the advisability of my running only two shows a week using each feature two days, reasoning that to run a big feature on Tuesday and Wednesday and another on Friday and Saturday in such a small town as this would be suicidal and when assured that this policy had ~~not~~ only proven to be the salvation of the business during the last eight months, the suggestion was made that a recital of my methods might help others who had not thought this method worthwhile.

First, let me assure you that I have not been solicited to write about my business, from any other source than that mentioned above and this letter, if of benefit to anyone is intended to benefit small town exhibitors only, as our problems differ so radically from that of city theatres that there is no comparison in either our methods of getting business or conducting our affairs. During my years of experience in this business I have read hundreds of letters of all kinds in many Journals devoted to the trade, that had as their object a sincere desire to help us solve our problems, but I soon learned that the only sure and safe way was to experiment and analyze results. All small towns have the BEST CLASS OF PEOPLE ON EARTH and possess above the average INTELLIGENCE and have the MOST AUTOMOBILES per capita Etc. Etc. leaving us all on an equal footing to start with so that if we do not all attain the same results there must be something wrong with us exhibitors.

I found that my patrons were so human that nothing pleased them so much as to be able to say to friends in our near-by city of 60000 people- WE SAW THAT PICTURE IN MECHANICSBURG TWO WEEKS AGO and I was

E. J. MAUGANS
OWNER

PRINCESS THEATRE

MECHANICSBURG, OHIO

Page 2.

immediately lifted out of the category of small town exhibitors who runs features 8 to 16 months old because they bought them cheap. If there is in existence any other concern than First National that will permit the small town exhibitor to use service immediately upon release I would like the name and address and will send the informer a quart of the best Bonded Whiskey bootlegged in Ohio. Small town theatre goes attend city theatre but the reverse is never true therefore no harm is done to to the first run city houses. Now as to rentals, there is no doubt about it, cheaper film service, regardless of quality, will reduce your expenses during depressed business times, but, IT WILL ALSO REDUCE YOUR ATTENDANCE SO THAT YOUR LOSSES WILL BE GREATER that if you use late releases for which you pay twice or thrice the rental, according to the records of facts and figures that authorizes me to either purchase that much needed gingham, or fail to recognize the Grocer in broad day light.

The First National proposition is not perfect, neither are we living under a perfect form of Government, but, your Franchise plan is as far ahead of the old and inefficient method of making and distributing pictures, as our form of Government is superior to Russias chaotic state. There is no denying the fact that for years I was completely at the mercy of concerns whose policies and contracts were as void of justice and fairness as a Rattlesnake is of feathers and while not denying the necessity of their protecting themselves it seemed to me that all the DAMNFOOL brains in the States were set to the task of formulating their business policies. For instance- After signing for a number of features and comedies with one of our largest makers and distributors, the contract was not accepted as agreed upon, an advance was wanted in the price of certain pictures, and refusal on the part of the seller in any other business on earth to fulfill the contract in its entirety would nullify the agreement, not so with these ingrowing minds, they wanted to force me to play such pictures as they might select. Since the advent of the Franchise, they are switching their cars on MY track.

E. J. MAUGANS
OWNER

PRINCESS THEATRE

MECHANICSBURG, OHIO

Page 3.

As to the methods of advertising and all kinds of exploitation stunts much buncombe is being advocated as the question can only be solved by consistent expenditures. You are told to BILL LIKE A CIRCUS and all such rot while we small town guys know that the circus comes but once the year and we must open up our little made over store rooms 200 or 300 times a year and when we do bill like a circus we wonder for weeks after when we'r guna eat agin. My best results are shown with the use of 6,- 3,- and 1 sheets as well as photos and newspaper ads aggregating about 15% of my weekly receipts. The elimination of express and poster charges went far towards a profit at the end of the week and I believe my method of reducing the number of show days and lengthening runs to two days each will pay anywhere when you find that a daily change is unprofitable. Having lived in both city and village, my deduction is that from 20 to 30% of the homes in small towns are occupied by Maiden Ladies and Widows and retired Farmers who spend many sleepless nights figuring how to make an already overworked dollar do the work of six and I can safely say that this condition is not conducive to good show business anywhere. Many can attend only once a week and very few twice a week and my efforts are being directed towards getting in the greatest possible number of patrons to see a given picture rather than getting one patron to come four to six times a week to see as many different pictures. This enables me to pay a worth while price to the distributor for a good picture and saves in express and posters and operating expenses. Much to my pleasure I find that First National productions meets all requirements and this theatre is now, and under a continuation of the present policies, ever shall be a 100% booster for our proposition.

Assuring you of my heartiest appreciation of courtesies of the past and awaiting an opportunity of reciprocating some of the many favors extended me in the past by your splendid Cincinnati organization. I remain,

Yours very truly,





Made in Michigan

Where they appreciate the Leone Bracker Art Posters



We hadn't heard from Harold Heffernan, commander of the Michigan destinies of FRANCHISE, since about the time "The Kid" cast his first vote. But all of a sudden he laid down a barrage of pictures and publicity that has taken us three weeks and two pages of FRANCHISE to catalogue. Therefore, on this page and the next, you may learn a few things about the way they are doing it in Michigan, especially in Lansing, where Roy Tillson handles the fate of Butterfield's new Strand.

Tillson rented the framed lobby display on "Man, Woman, Marriage" and decided that the Bracker reproduction of "The Dance of Folly" was so striking that it should be given extra prominence. So Tillson got some rich black drapes with tassels and threw them over one corner of the frame. The effect, as shown in the photograph, was far more striking than the main frame would have been.

His Lobby Decoration

A series of five steps, leading from his lobby to a turn either way in the mezzanine stairway, gave Roy a wonderful opportunity to make a striking display on "Man, Woman, Marriage." He used the platform between the stairways for a background painting of a hills and dales effect. Before this, tilted at the proper angle, he placed a sign post, with the words, "Man-Woman-Marriage" on each cross pillar. A smaller card with the inscription, "A Mighty Milestone of the Ages," also had a place on the platform.

The most effective part of the display, however, is lost in the photographic reproduction. This was the fresh gravel effect used by Mr. Tillson. The gravel was scattered along the lobby and up the steps to the platform and together with the background painting produced a landscape scene that arrested every person's attention entering the Strand Theatre.

For "Peck's Bad Boy"

On "Peck's Bad Boy," which Tillson played for a full week, he duplicated the grocery store scene that plays such a prominent part in the feature. First he obtained cases of canned goods from wholesale dealers in Lansing, who charged him nothing for the rental, and then he made racks and suitable signs that would strike the eye. Lastly, he placed wax images

of Jackie Coogan and the old storekeeper before and behind the counter, with the net result that he had one of the most striking displays yet seen on the feature.

Tillson also put on an ice cream cone matinee for children and besides special heralds to advertise the stunt, he rigged out another lobby display with a second wax image of Jackie Coogan, with a dog cut-out, standing beside a freezer full of "Hunter's" ice cream. This ad caught the eye of every youthful patron who entered the arcade lobby and as a result the matinee was a capacity success.

Recently Tillson received a short notice wire from his booking manager, stating that the First National attraction, "Twin Beds," starring Mr. and Mrs. Carter DeHaven, had been set in for the following Sunday, three days away.

Knowing that he would have no paper to work on for at least 24 hours, Tillson hurried over to a furniture dealer, got the use of two twin beds and then put some wax figures in

them. By the use of a silk hat and a moustache he obtained almost a duplicate of Carter DeHaven. It was so good, in fact, that he sat the figure upright in the bed. It was fast work on Tillson's part, but it attracted just enough attention to whet the public appetite and tease them along until the rest of the paper arrived from Detroit.

Another Blackstone Idea

The pertinent question, "Shall Jew Marry Gentile?" formed the basis of the huge front displayed on "The Oath," by Jacob Schreiber, manager of the Blackstone Theatre. Schreiber's large banner was made from the regular 24-sheet on the attraction, together with lettering from the six sheet. Flashy signs are Schreiber's best bet, he says, because he caters to a hurrying class of people who have to be sold quickly or not at all. Schreiber's theatre, open from 7 a. m. to 11 p. m., is situated directly across the street from Detroit's city hall.

In the Heart of Detroit



The Blackstone Theatre, Detroit, is directly across the street from the city hall and depends for patronage strictly on cosmopolitan audiences, who want to be literally "hit in the eye" before they go into a theatre. Manager Schreiber's special front on "Scrap Iron" took lots of time and paper, Schreiber using Ray in every possible fighting pose, starting him far above the marquis, carrying him down the sides and out into the sidewalk.

More Michigan Matter

Wherein a Whale of a Contest is Revealed

The New Strand at Lansing as it appeared Jackie Coogan Day.



More than a score of Detroit and Michigan theatres are in the midst of or are preparing to put into action a special contest on "Peck's Bad Boy," the First National special production, starring little Jackie Coogan, plans for which have been sent out by the Detroit First National exchange.

The contest has been tried out in large cities where daily newspapers are available to co-operate and in smaller community theatres. With only a house program or special herald to put the idea before patrons and in each instance it has proved a big success.

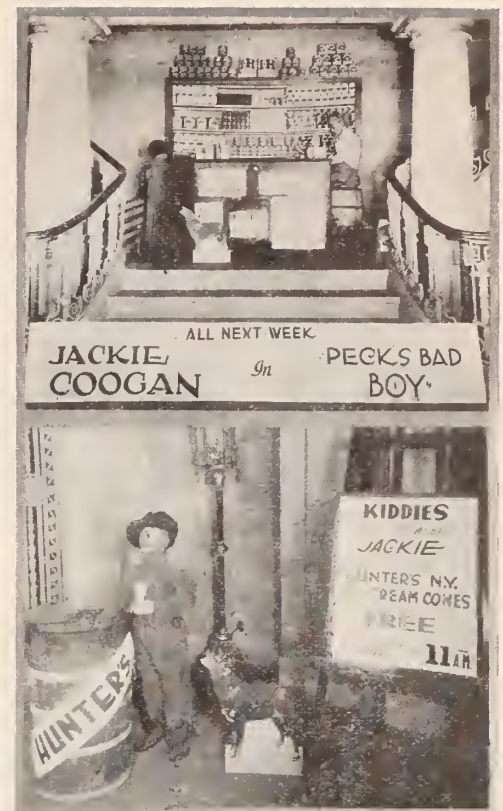
Briefly the contest is based on the title of the picture, with the theatre manager taking issue with George W. Peck, the author, by stating flatly that he believes that most of the boys between the ages of 5 and 11 years in his community are good boys.

The theatre manager further states that he is going to prove his point by issuing a series of five questions for the youths of his com-

munity to answer, with various prizes, including a suit of Jackie Coogan clothes, a set of Peck's Bad Boy books and one of the Jackie Coogan dolls. In this manner he obtains the co-operation of the boys' clothing dealer, the book store and the toy shop in his town.

The experiences of Roy Tillson show how it pays. He tied to the Lansing State Journal. It is estimated that more than 350 replies were received by the State Journal.

The Dawn theatre, Detroit, put over the contest with great results simply by using a special herald in four pages, with the ques-



tions and blanks for the answers on one full page.

This is a safe, sure-fire contest. If you wish to know how to get the suits, dolls, etc., etc., write to Harold Heffernan, First National Exchange, Detroit.

Here's a Contest For All Kids Between Ages of 5-11; Get Your Answers In!

Boys, take stock of yourselves! Mothers, take stock of your sons!

The Lansing State Journal wants to prove to George W. Peck, beyond the semblance of a doubt, that the good boys between the ages of 5 and 11 outnumber the bad boys between the same years so far that there is no comparison.

George W. Peck, you know, wrote "Peck's Bad Boy," the screen version of which Jackie Coogan, Chaplin's little foil of "The Kid" fame is being starred. Peck and his books would give one the impression that there are no decent, respectable, parent-obeying, school-loving, lam-basting children left in this universe of ours.

So here goes for our plan to show Brother Peck up. The "best" boys in Lansing are to be determined in our contest by the best and most concise answers to the five questions you will find appended to this story.

The contest is open to every boy in Lansing and vicinity between the ages of 5 and 11.

All the boys must do is to answer the questions to the best of their ability, attach name and address together with age, and, mail to "Peck's Bad Boy Editor," State Journal, Lansing, Mich.

To the boy whose answers win first prize, in the opinion of the board of judges, the Strand-Arcade theatre will present \$7.50.

To the winner of the second prize, Associated First National Pictures and the Strand-Arcade theatre will give one suit of Jackie Coogan clothes.

To the boy whose answers win third prize will be presented a set of George W. Peck's "Peck's Bad Boy" books. There are five, illustrated, handomely bound volumes in the set.

To the boy whose answers win fourth prize will be presented a Jackie Coogan blouse doll, fully dressed, jointed and with wig—



Peck's Bad Boy Contest

Questions.

1. Why should a boy obey his parents?
2. What time should a boy go to bed? Why?
3. What will you do when you grow up? Why?
4. What method of punishment would you suggest?
5. What is your favorite pet? Why?

(Write answers on separate piece of paper and mail to Contest Editor, State Journal before July 30. Contest open to boys between ages of 5 and 11.)



handsome souvenir of the young star of "Peck's Bad Boy."

To the next 20 boys whose answers come in to the expectation of the judges will be given free admission to one of the matinee performances of "Peck's Bad Boy."

Remember the contest rules. Write on one side of the paper only and write clearly. If your own handwriting isn't legible get mother to do it for you.

The contest is open now and it closes on July 30.

Now then—who are the best boys in Lansing? Watch the State Journal and—
Get in your answers early!

Who is the Best boy in the Upper Gratiot District?

George W. Peck, who wrote "Peck's Bad Boy" in which little Jackie Coogan, Chaplin's little foil of "The Kid" fame is being starred, would give one the impression that there are no decent, respectable, parent-obeying, school-loving, lam-basting children left in this universe of ours.

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More Answers Flood Contest Editor As Jackie Coogan Week Draws Near

Questions continue to come in to the Contest Editor of The State Journal and if you are a boy between the ages of five and 11 and haven't answered the list as yet, you'd better hurry. The contest closes Saturday. Upon looking over the volume of mail that has arrived thus far it is evident that the youngsters of the city agree that in order to become a good American citizen it is necessary to mind one's parents. They agree on the first answer but vary in large or small degree on the others.

The usual answer for the second question is "8.30," and the reasons given are usually about the same in thought. One young chap insists that if he remains up after that time he always seems to get into some kind of trouble. One young gentleman, however, insists that 11 o'clock is the proper hour because, he says, "I won't miss anything then."

Neatly every known occupation has been named in answer to the

third question. A few of those which came in yesterday were, a minister, a barber, a farmer, an automobile salesman, a baseball player, an explorer, a policeman, a candy store owner and a master mechanic.

The kids dodge the issue when it comes to the fourth question. They don't seem to want to commit themselves. A few of them come right out and vote in favor of an old-fashioned whipping, but most of them prefer milder forms. Possibly some of them are afraid that what they say may be used against them.

In answer to question five, the dogs seem to have it with a horse coming a close second. No freak animals were found in the mail Tuesday although one boy on West Ionia admitted that he is crazy about white mice. They're not bad pets at that.

Arrangements are now being made for a special kiddies matinee at the Strand next week. Details will be contained in the paper of Saturday.



Some exhibitors would tell you that Maugans was crazy, BUT—

Straight Shots
At
Fair Game

THE ASSOCIATED FIRST NATIONAL FRANCHISE

Plain Speaking
Among
Ourselves

VOL. 1 NO. 16

SEPTEMBER 1, 1921

A New Local Publicity Angle For You

FIRST NATIONAL has been issuing, at regular intervals, a "Question and Answer" service on everything pertaining to motion pictures. This service is supplied, free of charge, to any newspaper that is desirous of having it.

More than fifty newspapers are using it at present. They have found it popular with their readers, and in many instances the fans have taken to writing the editor, asking for information on film matters near their hearts. These questions are always forwarded to us at the home office, and the reply is included in an early issue of "Questions and Answers," as a part of our service.

Wouldn't one of your local newspapers be interested in such a department? Has such a thing ever occurred to you?

Pick out the best paper in your town—if there is more than one—and talk it over with the editor the next time you're in the office. It's good for your theatre. It's good for the newspapers. It's good for motion pictures in general.

If you want a tie-up of your own with it, suggest to the editor a line to the effect that any questions to be answered may be sent either to the newspaper or to your theatre.

Just to indicate what one newspaper thinks of it, here's a paragraph from a letter written by one of our eastern journals:

"As additional proof that your 'Questions and Answers' department is a puller for the Ledger, I am enclosing a few questions from our readers which I would be glad to have you answer at your convenience."

The writer is the night city editor of the Johnstown, Pa., Ledger. There are a good many towns like Johnstown, Pa., all over the United States, and a good many of you live in just such towns, where there are just such newspapers as the Ledger.

If the Ledger likes this service, your own local paper probably will. Talk it over with the editor, anyway. If he's interested let us know, and we'll do the rest.

Just What the Small Town Exhibitor Wants

WE received a few days ago a Catalogue Number of the Franchise, including the releases up to 1922, which is very interesting and satisfactory to the

FRANCHISE

is published by and for Associated First National exhibitors. It is independent and without politics. It is not a mouth organ for ANY one individual, but has the interests of each member and sub-franchise holder at heart.

Its policy is truth and service, to help oil the wheels of progress for progressive exhibitors. Its columns are open to expressions and discussions on any subject of interest to the industry.

Publication office, Associated First National Pictures, Inc., 6 and 8 West Forty-eighth Street, New York.
You and All the Other Franchise Holders Editors

exhibitor in a small town," writes F. W. Twyman, sub-franchise holder in Charlottesville, Va., to the Washington branch. "This gives us the most comprehensive knowledge that we have ever received."

"I am glad to know that you have an attractive number of releases the coming year for the reason that our results with First National pictures have been very satisfactory. We have always put First National to the front and advertised them extensively where we felt the release would justify it."

Let's hear from some of the rest of you boys. How did The Catalogue Number of Franchise strike YOU?

Co-operation

THIS is a co-operative organization. That means that the more completely you do your part in the organization, the more benefits the organization is able to bring to you.

It means that everyone must do his share in order to insure success to the organization—and to himself at the same time.

Your Executive Committee is doing its share. Your Board of Directors is doing its share.

These men—exhibitors like yourselves—are serving in their various capacities without pay. They give a week every month of their time willingly to attend regular and special meetings where policies for the protection and benefit of all of you must be thrashed out.

Is everyone of you doing all your share in the furtherance of the organization of which you are a vital part?

Your part means, above all, prompt setting of play dates—giving your own pictures every consideration and preference. Failure to do this is simply an injury to your own theatre—tying the hands of the men you have commissioned to provide you with the best pictures they can obtain. You're trying to lift yourself by your own boot-straps when you delay playing the pictures enfranchised to you.

THE WAY TO GET CO-OPERATION IS TO CO-OPERATE.

Don't delay those play-dates another day.

Did You Say It Was A Dull Summer?

THE man who named Brentlinger's new theatre in Evansville, Indiana, "The Victory," must have had a powerful hunch when he baptized it.

Ever since the house opened on July 16, First National pictures have been pushing one another out of first place for attendance and box-office records.

"Wedding Bells," as rung by Connie Talmadge, was the opening bill. Connie lured

22,000

people in to see her. That was Victory Number One.

Four days later, "Twin Beds" was trundled in for the amusement of Evansvillians. "Twin Beds" beat its predecessor by 1,000 human beings.

23,000

WOW!

Three days after Evansville had recovered from that one, along came "Peek's Bad Boy." We hate to have to tell this story, but we can't keep it back any longer.

Jackie and his dog drew a grand total of

25,000

witnesses—three thousand more than "Twin Beds" drew, and five thousand better than "Wedding Bells." The Hoosiers voted it the best human-interest picture that had hit Evansville for several years.

How's that for Victory?

LISTEN, LESTER

We Hereby Nominate You for the Hall of Fame for Putting These Over at the Rivoli, Columbia, S. C.



Samples of Lester's Inside, Outside and Street Exploitations

- 1 & 4 — Demonstrating the value of 24-sheet stand on marquee.
- 2 — A street car ballyhoo.
- 3 — An original use of cutouts in the lobby, with eggshell pendant suggested by press sheet ad.
- 5 — What he calls "The goose that lays the golden egg for exhibitors." A float used in the "Palmafa" parade, an annual event at Columbia, capital of the Palmetto State.
- 6 — A knockout lobby display for "The Old Swimmin' Hole."
- 7 & 8 Topical displays that tell their own story. Note how he advertises his cooling system; also the taxis. One framed the box office, the other had revolving wheels, worked by a motor.
- 9 — A close-up of his house front. He makes the lattice do service frequently, getting good effects with little cost.
- 10 — Taking the blizzard scene in "Playthings of Destiny" to give an icy atmosphere in midsummer. The whole interior of his lobby is covered and scenes painted on covering.

Counting Up After The Last Show

SEVERAL of our sub-franchise holders have walked in on us during the past two weeks. Maybe that's why we're feeling so good. The handshake of a distant member we've never seen before, but who we know is "one of us," is a good stimulant, especially in these one-half-of-one-per-cent times.

The first one was C. R. Wilson, who, with Mrs. Wilson, contrives to get more than an even break out of the lyric in Liberty, Missouri.

"C. R." is a knight of the road regularly, so the duties of the exhibitor fall upon Mrs. Wilson's shoulders, and Mr. Wilson declares she's a better showman than he is.

—F N—

A FEW days later in came W. R. Cook, of Jackson, Mississippi. Mr. Cook is secretary and treasurer of the Majestic Theatre Company, and almost a sub-franchise holder—just on the edge, so to speak. Bathing is the popular sport in Mississippi this season, says brother Cook, and it's a lot easier to get the boys and girls into bathing suits than it is into orchestra seats. However, Col. Cook has a few tricks that distract the attention of the multitude from the sad sea waves every little while, and what with them and good pictures he's carrying on.

—F N—

THEN the junior partner of the firm of Jensen & Von Herberg arrived from Portland, Ore., with a blast of northwestern enthusiasm. Mr. Von Herberg spent the better part of a day renewing old acquaintances on every floor of the home office.

—F N—

THEN finally, E. C. Beatty, who is an old friend of Bill Yearsley's, dropped in from out Michigan way. Mr. Beatty comes from Battle Creek, where he is one of the big guns in the Butterfield battery, his particular specialty being the Battle Creek Regent Theatre Company.

Mr. Beatty was wearing a smile that would have convicted him of optimism in any court, and after basking in the glow of the smile for a couple of minutes we began to feel guilty of the same crime.

—F N—

We hope they'll all come again—soon. The same goes for every one of the boys who haven't yet put their heads around the door to say "Howdy!" Come in—and then come again!

—F N—

SPEAKING of censorship—one of the most celebrated art critics of the last century observed that no one ever saw anything in a picture except what he brought to it.

Shocking commentary on the minds of some of our censors, isn't it?

—F N—

"A \$1200.00 organ, installed last April, and a First National Pictures have helped me increase business over thirty per cent since last year," is the happy line that Jack Tiller throws us from McCook, Nebraska, where he is directing the destinies of the Temple and Electric Theatres. Yes, both of 'em.

Jack is one of those peculiar showmen who have been too busy to notice how hot it has been. Too busy making other folks feel cool and happy. There are some showmen of that kind, you know.

A NONCENSOR RHYME

(With apologies to nobody)

There are some folks in our state
Who thought they were so wise
They'd censor all the films before
They reached the people's eyes;
They cut out several bathing-girls,
And then they felt a pain
When a judge in court directed them
To put 'em back again.

(P. S.—He hasn't yet—but we still believe that this is America.)

BILL PIQUE of Fowlersville, Michigan, is getting out a newspaper and house-organ that fairly crackles with individuality and pep.

Bill calls it "The Runt." Well, Napoleon was a runt, you know, and this paper of Bill's is a Napoleon among house organs. We know Bill writes the leaders and a laugh-column of his own—and we have a hunch that he is the author of the whole darned thing. It's good enough to be his, anyhow.

This is the how of it. Bill, y'see, was a printer before he took a flyer into pictures. He was the editor of the local paper in those days and, like Bill Nye, Bill Pique did darn near everything from setting type to washing up the press afterward. Now Bill's in pictures at the Orpheum, but he's still in print, too, thanks to "The Runt."

The first page is so *Pique-ant* that we decided to reprint it for you to examine. Notice "Side Swipes," the column at the right. That's Bill's own stuff. The paper goes into every Fowlersville home, and you can bet that every man, woman and child—to say nothing of the cooks and the hired men—read it.

I forgot to say that Bill is as good an exhibitor as he is an editor—but it didn't seem necessary. Just as a matter of record, however, you can testify that I said so.

—F N—

PAGE Columbus, and then listen to Harry E. Brown, San Jose, Calif. Harry, who is the motorman and conductor of the T. & D. Theatre there, bursts in with the following:

"I have discovered another reason why there should be 'A Franchise Everywhere.' (Hurray for you, Harry!) Out of the ten biggest weeks that the T. & D. Theatre has ever had, nine of them have been through having First National pictures on our program. (Whoopee!) In other words, all records except one have been broken by First National pictures."

It also proves you're a good showman, Harry.

—F N—

FRED TAYLOR, of the Academy of Music, Newburgh, N. Y., dropped in to town the other day to tell the boys at the New York exchange what live-savers First National attractions were. According to Fred, they certainly kept him out of red ink this summer.

That's nice news, Fred. You can tell the world, too, that First Nationals will warm up the winter and make the Newburghers feel that Santa Claus is a real he-person. Did you read page three of the last issue? Take a couple of minutes off to-day and give it the once-over, up and down.

—F N—

HERE'S evidence of the progressive methods employed by the management of the Stone Theatre, Stone Avenue and Pitkin Avenue, Brooklyn, N. Y., and the Stadium Theatre, Chester and Pitkin Avenues, Brooklyn. On July 25th, 26th, and 27, these theatres played day and date, Jackie Coogan in "Peck's Bad Boy."

Besides the regular advertising, they engaged Fred H. Wilson, of Boston, Mass., and who is known as the champion stilt walker of the world, to work a ballyhoo on stilts. On the principal thoroughfare and in front of the theatres, he used stilts that brought him to the height of 14 feet, showed how he could climb ladders, stairs, go through doors, board a street car, dance, shimmy, and other stunts, which seem impossible to perform.

Needless to say, Wilson was responsible for huge mobs in front of the theatre and proved himself a great favorite with the children of the neighborhood.

—F N—

WE always like to hear from Des Moines. Don't know why, except that it sounds like an interesting place, and it's the home of A. H. Blank. Two good reasons.

E. H. Helmts, the manager of the Strand in that town, takes the stand on behalf of Katherine MacDonald.

"I think 'Stranger Than Fiction' was an exceptionally good, entertaining picture," says brother Helmts. "Something different. I can see a great improvement in Katherine MacDonald's work from picture to picture."

Thanks old top.

—F N—

RESERVING seats in your theatre is one way to make the people think you've got something out of the ordinary for them.

"That's what W. A. Partello did at the Majestic in Mansfield, Ohio, when he played 'Twin Beds' there recently. 'Class' was made the keynote of his advertising, as well as his house policy. And Mansfield was sufficiently flattered to turn out in extra good style. Business was good.



Vol. 1 Fowlersville, Mich., July 13, 1921 No. 24

Facts About

"The Idol Dancer"

It is the film that D. W. Griffith and his players were working on when the entire company was blown to sea in a disabled yacht and reported missing for several days by the entire world.

The South Sea Island scenes and native life revealed are beautiful and interesting. Orpheum theatre two nights—Wednesday and Thursday 10 and 11.

Can This Be True?

Although Michigan is one of the leading producers of lumber and shingles, a law has been enacted by the Michigan Legislature prohibiting the placing of a shingle roof on any building in the state after July, 1922, in order to reduce the fire hazard.—N. C. Dept. Bulletin.

In a Bad Way

"Yes," said the invalid, "I find my strength is failing. Until lately I was able to walk around this block every morning, but now I get so tired when half way around that I have to turn and walk back."

"Here's my bill," said the surgeon, "with you would pay \$100 down and \$25 a week."

"Somebody like to buy an automobile," said the patient.

"I am," said the surgeon.

One Okla records now on sale all of the latest hits. Come in and hear them. Dr. C. S. Shaw is the only authorized Okla dealer in Fowlersville.

Some of the world. You doubt saw the report in the newspapers. It is the most vivid and thrilling drama of the strange life and strange conglomeration of whites and natives of the South Sea Isles ever screened.

Side Swipes

By Bill Pique

If the countries of the world disarm what will become of the poison system and the war tax?

The trouble with thoughts is, too many are concentrated on your plans, radiators, tires and wind shields.

It's a queer civilization that has to be maintained with an armament. Disarmament would undoubtedly make our having less expensive.

Perhaps you don't like olives, but that's no reason why you should keep your yawp running because your neighbor does. His taste may not run to vinegar like yours.

What makes "Folly of the Circus" so much more powerful, intellectually, presented in a chaotic, less, but objectionable on the screen, at a movie show? All answers strictly confidential.

Tramp: "Will you please help an unfortunate who lost his oil in the Tulsa, Oklahoma, riot?"

Mr. Toubert: "Ain't you the man who came into an office where I was yesterday, and said you lost your oil in the Tulsa riot?"

Tramp: "Yes, sir, I'm having a awful run of hard luck."

Re: "I wish, dear, you could make such bread as motor used to."

She: "Yes, sweetheart, wish I could and that you could make the dough faster used to."



CLARINE SEYMOUR

D.W. GRIFFITH'S "THE IDOL DANCER"

WILLARD C. PATTERSON will be the death of us yet.

Whaddye think he's done now? Had himself made a Colonel. Absolutely! He's now Colonel Patterson, attached to the staff of the Governor of Georgia.

Just how Pat worked it we haven't found out yet. But we have a low, vulgar suspicion that he took advantage of Colonel Levy's absence in Europe to sneak up on Governor Hardwick when he wasn't looking and purloin a commission.

Several of Cunn'l Patterson's friends have wired him suggestions as to the proper uniform to wear when he goes out chaperoning the Gov.

We think ourselves that the Cunn'l ought to have a pair of special pajamas made with the insignia of a colonel on the shoulders, and stripes down the trouser-legs.

Oh yes, one thing more. Bids are now being received for territorial rights to the first pictures of the Cunn'l on horseback all mussed up in his new regalia. Pre-release, September 10. Released for general exhibition, September 15. A few territories still open. Write, wire or phone.

An illustration of the three-sheet that will be furnished with the pictures is printed on this page. Colored lobby displays given away free.

—F N—

"THE Golden Snare" snared quite a pile of Minneapolis money through the box-office window of the New Garrick during the first week in August.

Maybe you weren't one of the victims of the convention heat in the Flour City during June. You can take it from any of your friends who were there, though, that it was hotter than the hearthstone of Hades.

Consequently, a good snow picture like "The Golden Snare" is as welcome to the natives in summer as an electric fan or a plate of ice-cream. It makes 'em feel cool, even if it doesn't affect the thermometers.

So when Manager Murphy opened with the Curwood film, he anticipated good business. He got it. One of the best records of the summer. No special exploitation was done, except that a big brown bear inhabited the lobby for a week, surrounded by stills and posters. But the crowds came just the same.

—F N—

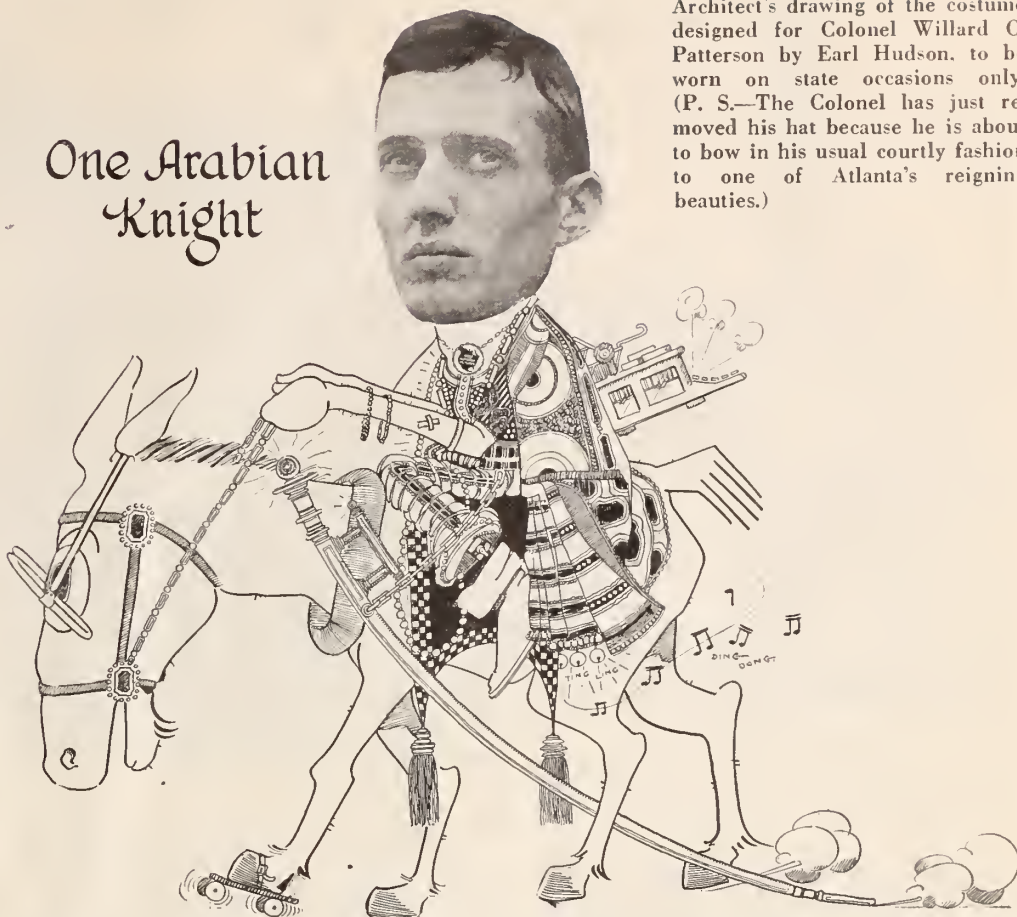
MAYBE the world isn't getting better every day, but business is. How's yours?

—F N—

NOT far from Pontiac is the little town of Dwight, Ill. There are only 2,200 folks there, including A. B. McCollum, who operates the Blackstone Theatre, with the aid of a first National sub-franchise.

Some exhibitors curl up and go to sleep during the summer, and others book the best

One Arabian Knight



Architect's drawing of the costume designed for Colonel Willard C. Patterson by Earl Hudson, to be worn on state occasions only. (P. S.—The Colonel has just removed his hat because he is about to bow in his usual courtly fashion to one of Atlanta's reigning beauties.)

pictures they can get. That's McCollum. Among them was "The Passion Flower." Norma just naturally took the town by storm. The house only seats 463 people, and it took some figuring to find seats for everybody who wanted to see "The Passion Flower" during its two-day run.

—F N—

He's a canny man, is this McCollum person. At Dwight is a United States Public Health Service Hospital where over two hundred ex-soldiers are receiving treatment. McCollum makes a practice of providing complimentary tickets for the soldier-patients able to attend the plays and he arranges this theatre party on feature night.

His generosity has endeared him to his public and, with the realization of McCollum's policy Mr. Dwight scans the newspaper with a

wary eye and remarks to friend wife, "Um, I see McCollum has issued passes to the soldiers tonight—there must be something special on: reckon we had better mosey on down."

Judicious advertising to the audience is something a canny showman should not overlook, and McCollum is not overlooking any bets in making the till in the box office keep up a steady tune. He employs a sliding scale of admission—10 and 20 and 20 and 35 cents admission being the usual rates.

—F N—

WE know the summer is nearly over, because the stars are all coming back from Europe. Everyone else is beginning to come back, too.

—F N—

CRASH! Bang! What was that, for the love o' Mike? Oh, nothing but another attendance record blown up.

Yes, it's being done this summer, in spite of Heat, Slump & Co.

This time it was our old friend, Hal Opperman, of the Crescent, Pontiac, Ill. Right in the middle of the second week in August—the time grandpa used to refer to as 'the dog days'—Hal brought "Bob Hampton of Placer" to Pontiac. The picture got 'em the way Sitting Bull got Custer's troops at the Little Big Horn.

"It was the best attraction from the box-office angle of any shown this summer," said Hal at the end of the run. And more than one Pontiac fan came back to see Neilan's version of the great Custer massacre the second time.

—F N—

IF you haven't read that letter of Maugans' on pages one, two and three, you've missed a whole lot. Turn back to it now.

—F N—

LOTS of people behave as if this had been the first hot summer and the first hard summer the world had ever known.

As a matter of fact, if you could get in touch with Noah, he could tell you some hair-curling stories about how bad business was the summer before the flood.

And, take it from Adam, the drop in apples put him out of business.

What are You kicking about?

JONESVILLE THEATER

The Best Is None Too Good for
JONESVILLE
First National Month

STARTS AUG. 5
ENDS AUG. 28

FRIDAY and SATURDAY, AUG. 12 and 13



Peck's Bad Boy Speaks His Piece
Best had the last word. It was when he said: "I'm not a bad boy, I'm a good boy." Jackie Coogan in "Peck's Bad Boy".

Added Attraction—Chorus of 10 Bad Boys.
Also Ladies' Prix. Featuring "GNOOKY" The Hummer.

SUNDAY, AUG. 14. No extra charge. First National
Constance Talmage in "Good References"
The John Peck of a Job. No References later, Great! No time to lose at home.
"Good References" has no equal that will save you, thrill and amuse all.
Also Comedy 11:30.

GOOD ATTRACTIONS AT THE THEATER FOR
HOME COWING



Thanks to Mrs. A. L. Lane, they have First National months in Jonesville, Mich., now. Mrs. Lane is a first-class "exploiter," too, as her clever walking ad for "Peck's Bad Boy" proves. The kiddies who formed the human billboard are shown here. You can do it yourself.

SERVICE

Let us list you for regular free service of Mats (or Cuts) for the CLIP SHEET. Fill in and mail coupon opposite.

Clip

THE PHOTO



Snappy Stories and

ASSOCIATED FIRST NAT

6 West 48th St

"Freckles" Double Look For Fame in Films

Timothy Callaghan Was Contented with His Lot Until He Saw "Dinty" on Screen

Timothy Callaghan lived a peaceful life in the small town of Riverside, Cal., until the day he saw Wesley Barry on the screen in "Dinty." From that moment Timothy's state of mind was anything but peaceful, for Wesley, who looked as much like him as a twin, was a movie star and if Wesley could be a movie star, why not Timothy?

Finally Tim decided to hie him to Los Angeles and get Wesley to fix it all up for him and without further ado, carried out his decision.

Arriving at the Marshall Neilan studio one morning, where Wesley was working in a new First National picture, Tim was greeted by the doorman with amazement, for the doorman had just seen Wesley enter in his cow-boy outfit and here he was again, scarcely thirty seconds later, dressed up in his street clothes.

Timothy passed the gentleman, who was rubbing his eyes, without a word. Other players and studio men wondered what had suddenly struck the young man who passed them all without the usual salutation.

Then Wesley made his appearance, looked at Timothy and said: "Gee, are you a twin brother or something?"

Timothy soon made known the cause for his visit (he wanted to be Wesley's understudy in "Penrod") and as the two were fixing things, Marshall Neilan arrived, gazed at the two youngsters and exclaimed: "My goodness, I wonder if that home brew is still working."

Here they are, Wesley and Timothy. Which is which? They are both sons of Southern California, have the same color hair, the same sized ears, nose and mouth and the same number of freckles. If you don't believe it, count 'em.

"I got enough freckles to be a movie star," protested Timothy when his father hauled him home.

It seems his ma and pa intend him to be an electrical engineer, so what good are his freckles?

A Peach of the Beach

My Annie has a bathing suit that fits her like a tent, sir. But this I know, though she's no beaut, she's safe from any censor!

"Nonsensorship!"

Hope Hampton, star of "Star Dust," thrilled Atlantic City the other day when she donned a one-piece scalloped bathing suit, rolled down to the beach in a bath wagon and stepped out.

Motion picture cameras clicked, but when the news reel came out the censors promptly banned it. And now the news reel company announces that it will bring suit, contending that the censors have no right to censor news.



Wesley Barry and Timothy Callaghan

A Reel Galaxy

Los Angeles photoplayers have some difficulty keeping track of their actor and actress friends. Until very recently the studio exchanges which "place" the photoplayers had a slogan: "If they're not in the cast of the 'Half Breed' we don't know where they are." And inquirers usually were referred to the offices of First National or Oliver Morosco regarding their "missing" friends.

There was a reason. For the cast of "The Half Breed" is truly a long one. It includes: Wheeler Oakman, Mary Anderson, Ann May, Joseph Dowling, Stanton Heck, Lew Harvey, Nick F. De Ruiz, Sydney De Grey, Herbert Prior, Hugh Thompson, Doris Deane, Eugenia Gilbert, Lenore Lynard, King Evers, Juanita Archer, Carl Stockdale, Evelyn Selbie, Joan Woodbury, Joan Elmer Woodbury, Deeta De Graff, George Kuwa, Albert S. Loyd, C. E. Miller, Nola Luxford, Buff Brady, Anna May Wong, Eleise Clement, White Eagle, Apache Charlie, "Hippy" Burmeister, George Fox, Willard Eldridge, Pat McElchorn, Tim Hagerty, fifty cowboys, a horde of boys and girls, hundreds of extra people, 2,000 steers, seventy horses, four dogs, three kittens, two white rabbits, one lizard, one scorpion and a mouse.

Prehistoric Refreshments

Champagne, that strange fluid which our grandparents are now telling us about, flows quite freely in Whitman Bennett's latest film production, "Wife Against Wife."

But the Volstead law enforcers (not to mention the censors) can do nothing about it, for the refreshment scenes are quite outside their jurisdiction.

In fact, they are well beyond the three-mile limit. They reveal a celebration in the artists' colony of the Latin quarter of Paris.

Swims 4,000 Miles

Wesley Barry, who has just returned to California sans some of his famous freckles as a result of his sojourn in New York, is taking a vacation prior to starting work on "Penrod" for Marshall Neilan.

Accompanied by several of his boy friends and "Mickey," his pet alligator, which recently swam from New York to Los Angeles—in a Pullman wash basin, Wesley has left no forwarding address.

Before leaving on his vacation, however, he promised that he would return with his famous freckles back in their respective places and that they would be put out in force when he starts on "Penrod," which First National will release.

Fashion Fancies

One of Norma Talmadge's most charming gowns from the Paris show of Lucien Lelong is of jade green satin and chiffon embroidered with crystal beads. The wide sleeves and the floating graceful panels are fashioned from the soft chiffon with trailing vine design. The sleeves strike an entirely new note. They are two inches above the elbow, the drapery being attached from the lower part hanging in a long graceful loop. This gown is one of the many gorgeous ones shown in Norma's new picture "The Wonderful Thing."

* * *

Pauline Stark in "Wife Against Wife" wears a wonderfully prettily evening gown of silver lace, over grey meteor satin. The upper part draped low under the arms, revealing the underbodice of pearl grey. Tunic of the silver lace extends within four inches of the bottom of the skirt. A touch of color is given by the orchid sash which is gathered into a soft bow on the left side.

* * *

Anita Stewart's slender girliness is accentuated by a gown of white canton crepe exquisitely embroidered with motifs of the new Egyptian red on the smart panel front, and pipings of the same material around the short sleeves, fringe of the same new color finish the bottom of the panel. A piquant little hat with a rolled brim, and fluffy pom-pom of white clipped ostrich and the whole topped by smart white veil completes the charming costume. With this Miss Stewart wears white and black shoes with the black clocks on the silken hose to match. And, girls, Miss Stewart's skirt is a trifle longer than the ones we have been wearing, for the runner of the latest note from Paris which decrees that smartly gowned women must show a little less of their nether extremities.

* * *

One of the most attractive of Colette Talmadge's gowns worn in "Woman's Place," is of white chiffon. Marguerites, rather symmetrically applied on the filmy chiffon achieve a charming result. They are used with restraint on the bodice, one appearing in the centre of each tiny sleeve, and three on the low neck. They are lavishly used on the upper part of the skirt. The sash that all-important adjunct of the fashionable frock, is wide yellow satin, tied in a huge bow on the left side. A wide-brimmed chiffon hat trimmed with contrasting flowers completes this costume.

* * *

Julia Hoyt, well known as one of New York's most beautiful social women, wears an evening gown of flame-colored brocaded crepe de chine in "The Wonderful Thing." The bodice is low cut and sleeveless. The distinction of this gown lies in the graceful draping of the beautiful material.

Sheet

Newsy Notes from

ATIONAL PICTURES, INC.

et, New York

MAT (or Cut) SERVICE

(Strike out alternative)

Newspaper

City State

No. 11

Why Buster Keaton Never Smiles —On the Screen

Buster Keaton, advertised throughout the world as the funniest man in pictures, never smiles—in the pictures. However, the cashier at his studio in Hollywood asserts positively that he sees Buster smile every time he gets his weekly salary check, and he states further that this young comedian averaged 52 appearances last year, seven days between each one.

But before the camera not even a Sphinx or a preacher in a dry town could be more sober. You'd think there would be a reason for this. There is. Buster explains it in about these words:

"Smile and the world smiles with you; weep and you weep alone! That's fine. But it doesn't say someone else won't smile if you weep. I don't believe in weeping but I think people get a lot more enjoyment in watching me on the screen if I don't wear a stand-up-and-starched silly grin throughout the picture. Anyway, I'm too busy being tossed and knocked around to spend much time in smiling.

"Sometimes, when I go to a theatre and see some comedian grinning after he has finished some stunt, it makes me feel the same as when I hear some witty fellow tell a funny story and then get in the first laugh on it. Still, it's being done by some of our very best comedians and I'm not criticising them for showing their molars whenever they see fit."

The new Associated First National star got out of the habit of laughing during his stunts at an early age. He's twenty-five years old now and he started on the stage just nineteen and a half years ago. His father owned a medicine show which he transported from one town to another. Keaton, Sr., was an accomplished gymnast and tumbler and he started his offspring in his footsteps as soon as the little fellow was able to stand.

Buster took naturally to his stage work and soon was far better than any other child gymnast in the country. His father went to England and played in the leading music halls of London. Buster was with him and was the cause of their return to America. It happened that Buster's ability to take punishment without feeling ill effects were soon discovered and his father sewed a trunk handle inside his coat. Grabbing this trunk handle his habit was to pick the youngster up and hurl him against any nearby scenery. Nothing ever suffered by the "drops" and "props," for Buster never was so much as bruised.

That was fine and they were earning princely incomes when suddenly it became advisable for them to cancel their contracts. It happened that the Londoners considered the act inhumane and despite the fact that oft-repeated examinations of Buster's little body always failed to show any bruises they still maintained the act was brutal.

Young Man Keaton has always been in comedies, from the time he started with his father until the formation of the Buster Keaton Company. Until 1917 he was on the legitimate stage. In that year he joined forces with Roscoe Arbuckle, the fat man. Roscoe never failed to smile from one to forty times in every scene while Buster never failed to smile more than once in forty scenes. It made a good combination.

Then Roscoe decided to make only five-reel comedies and Buster came to the conclusion that his place was starring in two-reelers and it seems his decision was right. His latest comedies for First National are "The Playhouse" and "The village Blacksmith."

"The boss says to make one comedy every six weeks, so that's just what I'm doing and I'm here to say that it keeps me busy," says "the world's greatest smileless comedian." "When you remember that often fifteen to twenty-five thousand feet of film are shot to get the two thousand feet that comprise the finished product it's easier to understand that there's a lot of work connected with each little film—a half hour's entertainment."

Woman's Place

A pretty girl with a trunk full of rocks runs for mayor against her fiancé.

Can't you fancy what the Emerson Looses and Constance Talmadge will do to that idea?

"Woman's Place" they call the film. It's a First National attraction, of course.

And Connie, it is said, is her usual biquant self, only more so.

Gas Bikes for Ray

Charles Ray has received a shipment of motorcycles at his studio, but won't say to what use they will be put. Perhaps the title of Ray's next screen vehicle, "Gas, Oil and Water," explains it, however.

Ray's latest photoplay for First National release is said to be a comedy melodrama of the Mexican border in which autos and gas bikes play an important part.

Beauty and Brains Mix Proved by Society Girl

Three years ago Lucita Squier, pretty Pasadena society miss, had to decide between a brilliant social career with all its pictures in the society columns of the papers and a professional career that meant hard work and achievement.

Being a young lady of more than average determination and ideals, she chose the latter and turned to the screen in search of her opportunity. Under some of the most prominent



LUCITA SQUIER

literary lights of the screen she studied the profession of motion picture writing and plot construction.

With Marshall Neilan for two years she has polished her screen education and recently received her reward for her sacrifice of an easier career of social activities. With the production of "Bits of Life," his newest First National picture, Mr. Neilan promoted Miss Squier to the position of scenario editor giving her the opportunity of writing her first scrip for this film.

Miss Squier's parents formerly owned one of the largest railroads in Mexico. A private railroad car was the young lady's home for some ten years and here she received her education from a college tutor. Later she toured the continent twice with her teacher as part of her education. She speaks four languages fluently and comes to the writing field of the screen with a young mind broadened through extensive travel and observation of life in many countries.

She is another striking example of the fact that beauty and brains mix.

FILM FLASHES

Four independent producers are now working in Los Angeles producing photoplays for release by Associated First National Pictures, Inc.

* * *

Buster Keaton is now working on his second First National comedy, which is entitled "The Village Blacksmith." Eddie Cline is directing. Buster is supported by the beautiful Virginia Fox and Joe Roberts, general malefactor and concocter of villainy.

* * *

Wesley Ruggles is approaching the final scenes of "Slippy McGee," Marie Conway Oemler's western drama in which Colleen Moore, Wheeler Oakman, Pat O'Malley, Edwin Stevens and an all-star cast have the principal roles.

* * *

John M. Stahl is in the fifth week of "The Song of Life" at the Louis B. Mayer studio. Gaston Glass, Grace Darmond, Georgie Woodthorpe and a big supporting cast have important roles in the Stahl drama of mother love.

* * *

The fourth photoplay in the making is Charles Ray's "Gas, Oil and Water" a comedy-melodrama of the Mexican border by Richard Andre, who also wrote "The Barnstormer" and "Two Minutes To Go" for Mr. Ray.

* * *

Charles A. Logue, who wrote Katherine MacDonald's latest photoplay, "The Infidel," production of which soon begins at her studio, has had less publicity than any other successful screen writer in "the game."

"It seems strange that a former newspaper man who has been associated with motion pictures for many years should hesitate about seeing his name in print," says Mr. Logue. "But it is only recently that I have been half-converted from the idea that there is something unethical about a writer putting himself forward."

"Authors generally like to bury themselves to avoid 'personal appearances' and are quite satisfied at seeing their names in five-point Roman type instead of 72-point printer's caps. Usually when they are paid for their 'script their interest in their own exploitation ceases."

Production Manager J. A. Barry is busy erecting the sets for "The Infidel." Many of the big scenes take place on a South Pacific Island.

Yes; They Read 'em

Katherine MacDonald has completed "Peachie." Now she's reading the continuity of "The Infidel," soon to be begun by her.

Ostenberg's Ode To Scottsbluff

A SIDE from the Supreme Being, W. H. Ostenberg, Jr., of Scottsbluff, Neb., believes in:

Scottsbluff, Neb. and First National Pictures.

The illustrations herewith represent his ode to both.

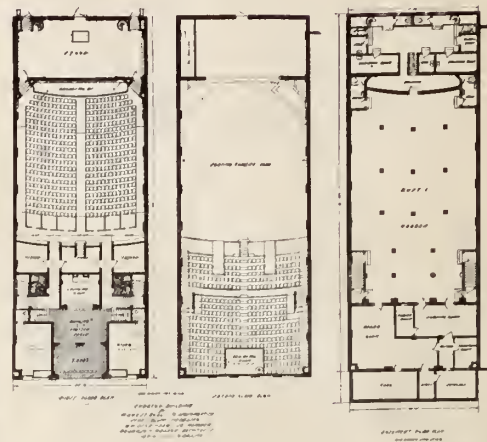
Ground was broken for the New Orpheum (which may ultimately be christened the Rialto) in March and Manager Ostenberg expects it to be finished within the near future. It is one of a chain owned by the Ostenberg Theatres Co.

The house was designed after the plan of the Mission, Los Angeles, and will have a 50-foot front with 140 feet depth. The building is costing around \$135,000, the equipment about \$25,000 more. In addition, it will have a \$25,000 Robert Morton, 60-step pipe organ.

Twelve hundred seats will be in the house, including boxes, loges, auditorium and mezzanine balcony. Beneath the auditorium will be a rustic garden, with a fine dance floor, refreshment tables, cabaret stage and orchestra.

The theatre stage is to be large, with proscenium, and built to handle the largest scenery, and to accommodate the largest companies on the road. Over the stage is the latest modern skylight ventilation, which in case of any fire on the stage carries the fumes and smoke straight up, and not over the audience as in days gone by.

The theatre, with its beautiful dome ceiling, will be furnished with the best modern ventilation, heating and lighting systems, all being the most modern and complete obtainable. There will be three motor fans in the roof, while a fresh air duct opens over the pipe organ. The suction fans in the roof can be reversed to take in fresh air as well as release the air from the interior. In this manner the air in the theatre can be changed in two minutes. The ventila-



tion system includes the stage and the "Rustic Garden" underneath as well as the auditorium.

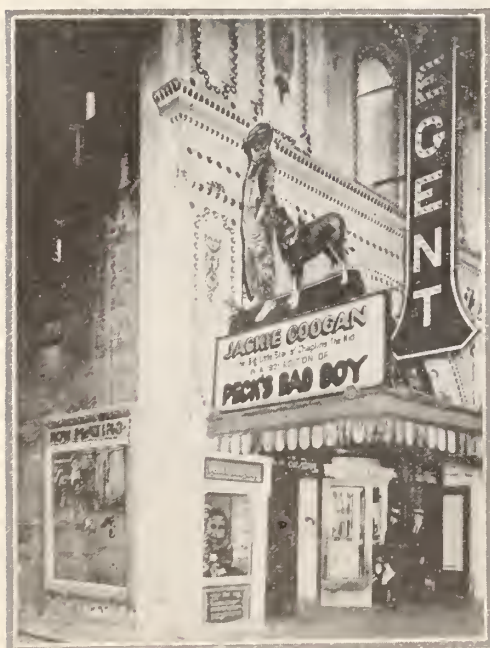
The color scheme of the auditorium is beautiful in detail, with pilasters of old ivory between light blue also cloud effects.

In the operating booth there is to be a space of 12 x 16 feet, accessible by a spiral staircase from below. This is an absolutely fire proof booth, with outdoor as well as fan ventilation. It will be equipped with the latest type of projecting machines, as well as spotlights and stereopticon effects and lavatory.

Brayton Rebuilds Streator Majestic

June 15th., marked the last show to be given at the Majestic Theatre, Streator, Illinois. Bradford Brayton, manager of this theatre in the busily growing city of 17,000 people, has long wished to rebuild. During the winter and spring it hardly seemed feasible with a steadily growing line of patrons before the box office, but when summer arrived, Mr. Brayton decided to close the show and to employ that time in carrying out his ideas along the line of the theatre beautiful, with artistically arranged stage that will house many prologues for Associated First National attractions.

Mr. Brayton plans to make the new Majestic one of the leaders of cinema theatres in Illinois. The opening date will be about September 1.



A Whisper from Wichita

This marquee mount from the Regent, Wichita, Kans., represents one angle of the activities of Stanley Chambers, the "Wichita Wizard." In the next issue of FRANCHISE it is hoped to print a signed article by Mr. Chambers on his theory and method of advertising. If he doesn't come through, there'll be a story, anyhow, from the standpoint of an observer of his works.



Have you a little side wall on your theatre?

Here's a pious suggestion for putting it to good use.

The idea belongs to R. D. Craver, of the Broadway Theatre, Charlotte, N. C., but it's not copyrighted. The whole town is aware of the fact that it's a First National Theatre, and also is let in on the news that some of the world's greatest stars are on the FRANCHISE program.

This picture was taken while a considerable section of juvenile Charlotte, with a few bicycles and adults sprinkled in, gathered for a 10 a. m. showing of "Peck's Bad Boy."



But it isn't a mattress. You can't lie down and go to sleep on it



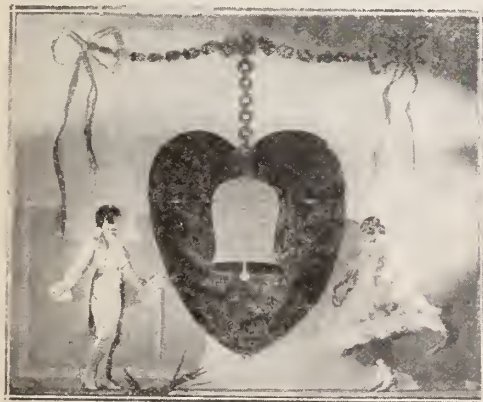
EDDIE HYMAN, managing director of the Mark Strand, Brooklyn, is one of the most persistent prologuers and publicity pushers in the land. And for both these virtues we give him honor.

But he very frequently forgets to mention First National or the titles of First National pictures in his publicity.

Hyman's Prologues Offsetting Strike Of N. Y. Musicians

with an Aurora Borealis effect, shot by a special effect lamp on a silver ribbon drop which had been hung in front of a neutral blue eye. The dancers were attired in snow white.

The "Salvation Nell" prologue, somewhat similar to one used by the New York Strand, varied from the latter in that a gospel wagon



However, it's probably accidental, and—we here to tell you what he does rather than what he doesn't.

See that Russian effect at the top of the page? It was used during the run of "Wed-

ding Bells" at the Strand, as was the other scene showing the romantic couple beside the wedding bell and heart. This latter was the center frame of the stage in a big scene, the singers being attended by two tiny dancers. The first view showed the two singers, framed in a brilliant setting, then the bell came into view, the man singing the "Yeoman's Wedding" song.

That Russian set, with Mme. Serova's Imperial Russian Ballet and the Russian Cathedral Quartette was an added attraction, made possible by Hyman's determination to buy talent with the money he would have had to pay the striking musicians had they been working.

The scene at the right, with the two toe dancers, was used for "The Golden Snare"—a rim-of-the-Arctic prologue given the title of "The Northern Lights." It opened



was introduced on the stage. The nine singers rendered songs suitable to the picture.

Hyman puts them over as good as this every week, but these are selected at random to give an idea of his method.



Let Maugans' letter shed some of its light on your problems



A Page Of "Putting It Over" To Profit

WHETHER it's the press sheets going out with First National attractions, or just downright showmanship, business of exploiting the aforesaid F. N. A. is picking up. So much so, on account of the modest space allowance in FRANCHISE, it becomes necessary to group a lot of crackerjacks in order that the ideas may be passed along to the other fellows before they become "fromage-y" (look it up in your Anglo-French dictionary). As the rubberneck wagon barker says:—

"We have on the right"—

PASSION presented to the world at large, and downtown Portland, Ore., in particular, by Saxe's New Grande. An artistic entrance arrangement to celebrate the erection of a new marquee afront this house, which is the only second-run house in the business section of the Rose City enjoying the franchise privilege. Pola Negri, seated in a floral bower, is the key to the display, with a splendid banner over the front of the entrance.

LESSONS IN LOVE, immediately below, reached the heart of Arch Bamberger, manager of the Bleich and Empress, Owensboro, Ky., judging from his lobby arrangement for this coy Constance Talmadge attraction. Note the big heart masking the box-office, and all the little hearts suspended in the lobby.

THE OLD SWIMMIN' HOLE, through the machinations of this same Arch Bamberger for this same Empress theatre, brought on a competition between sporting goods houses for the privilege of tying their windows up to the Charles Ray's poem picture. He compromised by letting two of them fix up windows, but only sent one picture, so that's why we only show that of the Guenther Hardware Co. At that, the Guenther house sold 13 bathing suits on it, if we are not mistaken. The display cost Bam something like \$3.25.

DINTY, another idea from the South. Put over by George Brown, publicity dispenser for the Strand, Memphis. Newspapers arranged in volume, a newsstand "down stage" in the lobby. A newsboy matinee and a knockout run. Fair or not?

JIM THE PENMAN, a simple but high-



power thought from the Majestic, of Portland, Ore. Huge hands, three sheets and some flowers, with the eye "stinger" in the form of a giant fountain pen. The pen, used to advertise one of the well-known ever-ready modern styluses, was borrowed from the Portland agent of same. There's almost certain to be one in your town, so when you

get ready for this Lionel Barrymore production from the famous stage play, keep the pen idea in mind.

THE OLD SWIMMIN' HOLE again. This time from the Rialto, Laredo, Texas. An old mill and swimming pool built in the lobby, paper and lobby cards used profusely.

AND HERE BELOW

TWO "art prologues" from the Mark Strand, Albany, conceived by Uly S. Hill, director of the theatre, and painted by David Lithgow, the house artist. "The Spirit of '76" (left) was used during July 4th week in conjunction with "LESSONS IN LOVE," while "The Valley of the Shadows" (right) was used with "NOT

GUILTY." Hill, it is believed, is the only manager using the art prologue, the paintings being done by a real artist and the music arranged in keeping with the paintings to express their spirit. Houses possessed of good artists might emulate the Strand, because the idea is less expensive than the acted prologue.



HERE'S BARBIAN

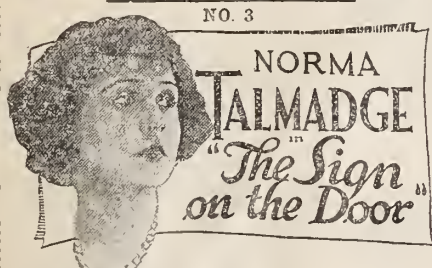
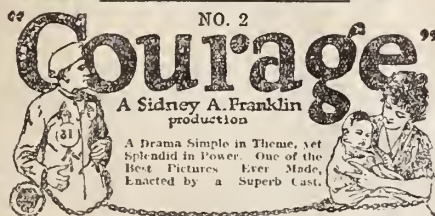
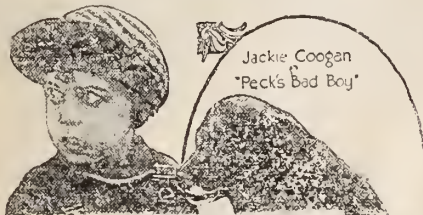
The Akron showman, who believes in First National attractions, and believes in them so strong that he's organizing "A Fall SPECIAL PICTURES Season." He was one of the first to put over the Grand Pictures season—now he's leading the way with a new idea. This ad ran almost 16 inches double column.

First National Pictures Shown in The Waldorf Are An Individual Standard of Excellence



STARTING SUNDAY, AUGUST 28
"FALL SPECIAL
PICTURES SEASON"
Without Any Advance in Price

Each one positively guaranteed and each one worth seeing twice.
WILL BE SHOWN IN THE ORDER NAMED—
NO. 1



Even Channing Pollock, who wrote this gripping play, stands amazed at its screen force.



The most unique picture play ever screened. Wesley Barry and David Winter (Douglas Fairbanks' double), in the supporting cast.



Sorry, Mr. Howard, But We Don't Handle That Kind

GRANITE CITY AMUSEMENT CO., INC.—OWNERS

MAGNET THEATRE

PHOTO PLAYS DE LUXE

BARRE, VT. 8 /20 21. 19

APPROPRIATE

MUSICAL

SETTINGS

BY

THE BEST

ORCHESTRA

IN

NORTHERN

NEW ENGLAND

1st NashNul

boston

ar SprY

air&

you Must dO sOMethIng AbOUT The Pictu^{res}

You ZAreSENDIng us*

our HouSe seaTs a Few Of^{er} 900 and last nite we

HAD mr. G. ray in oLD swimmin hOLE The peOPleAll

Get mAd bEo^{use} theY canT get In and sWeAr at mE

and Other felloW DoES GOo^d BusInESS With my Krowd

InFuTuRe aFter This sEnd Picture ^uo^d for just

900People

Thank you

MAGNET THEATRE

In other words we had to turn them away

Frank B. Howard.

National Selling Price for Accessories

On September 1st and until further notice, the following schedule of selling prices are to go into effect in all territories:

1. 3 and 6 sheet posters...\$0.15 per sheet
24 sheet posters...\$2.40 each, unless otherwise specified
8 x 10 lobby photos.....\$0.50 per set
11 x 14 lobby photos......85 per set
22 x 28 lobby photos..... 1.00 per set
Music cues.....gratis
Window cards.....\$8.00 per 100
Press sheets.....gratis
Slides.....\$0.15 each
Stills......10 each
Coarse screen star and scene cuts
1 col.....\$0.25 2 col.....\$0.40

Coarse screen star and scene mats
1 col.....\$0.05 2 col.....\$0.10

Larger sizes (if any) specially priced in Press Sheet

Advertising Cuts	Advertising Mats
1 col.....\$0.35	1 col.....\$0.10
2 col......65	2 col......15
3 col..... 1.00	3 col......20
4 col..... 1.25	4 col......25

Larger sizes (if any) specially priced in Press Sheet

When we can buy them cheaper, you'll get them cheaper. There may be only a few cents' difference between good accessories and cheap ones, but the cheap ones would cost you dollars at your box-office.

Some of Byron Brentlinger's Ad Smashes for Evansville's New Victory

Starting
Today

Victory Theatre

ALWAYS 20 DECKERS

Running
Four Days

Prices

by 1000

seats	from	10c
balcony	from	25c
children	from	10c

1900 The National
MATTHEW SM
George Buchanan, Man-
agers and Writers

Lots of Fun! All the "Pop" Pages and
Palaudade of the stage put into the
Movies with more than a mile of smiles.

The Right Bed---

But the Wrong Husband

These women for M-H-O-R-I-T!
Are you don't blame little
Bessie's husband because there
wasn't any hold in his new speech
mark.
And you can't blame Roger
Ment when he wasted time
only into the wrong bed.

They can't blame either of them
for all the delicious deaps he
from Marjorie's husband, and
Ment's wife, turned in on their
And the new bed makes you 20
hours he be carried better
after you to save it.

VAUDEVILLE

A First National
Production

BURNS AND SARGENT
Daddy Reversing

B. ROBINSON AND WILLIAMS
The Manager and Bomb

C. COLLINS AND PHILLIPS
Love Marriage and Divorce

Added Attraction

A Clever Comedy
Featuring "Snoopy" the II of Lilliput

"LADIES' PETS"

Coming Thursday--Katherine McDonald in "TRUST YOUR WIFE!"

PRICES
ADULTS
 General Box 1.00
 Balcony 75c
 Gallery 50c
 Seats 25c
 Free Will Contribution
 Box Office 10c

Victory Theatre

Largest House 75 Degrees

TIME OF SHOWS

Matinee	2:00 P.
Evening	8:00 P.
Box Office	Open
Admission	Free
Refreshments	Free
Free Will	Free



Comedy
"JUST IN TIME"

Marshall Neilan

Presents Wesley Barry

—IN—

Bob Hampton of Placer

Twining frontier days brought back
 Unearthed across America
 Magnificent cast, led by Victor
 Barry, Irene Richmond,
 Victor Davis
 Hundreds of scenes, groups
 Hand-picked to create action
 and the story of a dream

Custer's Last Stand



VAUDEVILLE
A—FAROO & RICHARDS
 Singing and Talking
B—BILLY ROSE
 Comedian
C—GRAIER & LAWLER
 Novely Singing & Dances

THURSDAY—MARGUERITE CLARK IN "SCRAMBLED EGGS"

STYLISH AND GLAMOROUS
 THEATRE

Vaudeville Theatre

Temperature Always 70 Degrees

Katherine McDonald

The American Beauty

PRICES

SEATINGS	PRICE
Lower Front	40c.
Upper Front	50c.
Orchestra	60c.
Other Two Balconies	70c.

MASTERS
 Single Admission, 90c.
 Two Seat 1.60c.

Time of Shows

Seven	7:00 p. m.
Twelve	7:15 p. m.
Twelve	7:30 p. m.
Twelve	7:45 p. m.
Twelve	8:00 p. m.
Twelve	8:15 p. m.
Twelve	8:30 p. m.
Twelve	8:45 p. m.
Twelve	9:00 p. m.

—Portrays a Girl Who Dared the New York Idea and Best It—
 —Shows Two Men the Strength of a Woman's Faith and Why You Should

"Trust Your Wife"

The story of a wed-
 ding that ends in
 trust and a
 woman's contract
 afterwards that
 marriage cancelled



More ap-
 pealing
 than ever
 is Kath-
 erine McDonald as
 the girl who dares ev-
 erything for her hus-
 band and loses but his
 trust

VAUDEVILLE

A—THE MENTAL MIMES
 B—BIG AND BOMBS
 C—LITTLE JERRY
 D—A MAN OF MIND
 E—WATTS AND WELLS
 F—THE LITTLE BOY

OUR COMEDY

TOUCHY'S BIG LEAD
 featuring
JOHN HINES

Conducting Stages: "Paul & Paul" by: Entertaining Ladies Company (The Red)

VICTORY THEATRE

Temperature Above 70 Degrees

**DON'T
MISS
THIS**

PRICES
Lower Floor 50c
Balcony 25c
Orchestra 10c (incl. tax)
MATINEES 25c
Seating Subject to Availability and Subject

Time of Shows
Monday 7:00 & 9:00
Tuesday 7:00 & 9:00
Wednesday 7:00 & 9:00
Thursday 7:00 & 9:00
Friday 7:00 & 9:00
Saturday 7:00 & 9:00
Sunday 2:00 & 4:00

Why, It's the Kid Himself!

TORY THEATRE
ALWAYS TO DECREES

A Picture
which will take one
back to his
boyhood days.

Time of Shows
Monday 7:00 & 9:00
Tuesday 7:00 & 9:00
Wednesday 7:00 & 9:00
Thursday 7:00 & 9:00
Friday 7:00 & 9:00
Saturday 7:00 & 9:00
Sunday 2:00 & 4:00

Seating Subject to Availability and Subject

**JACKIE
COOGAN**

"The Kid" himself in
**"PECK'2
BAD BOY"**
(1921 MODEL)

Another Real Christy
Comedy

"Nobody's Wife"

MADS OF THE NORTH"

Victory Theatre

Temperature Always 70 Degrees

Time of Shows		Prices
Patrons	1.00 to .50	50c to 25c
Reservations	1.00 to .50	50c to 25c
Children	.50 to .25	25c to 10c
Students	.50 to .25	25c to 10c
Family	.50 to .25	25c to 10c
Children	.50 to .25	25c to 10c

**LON CHANEY
LEWIS STONE
BETTY BLYTHE**
And Big Cast

Prices
Patrons 50c to 25c
Reservations 50c to 25c
Children 25c to 10c
Students 25c to 10c
Family 25c to 10c
Children 25c to 10c

James Oliver Curwood Presents

Nomads of the North

From the novel by

James Oliver Curwood

Thought, Challenge and Adventure
will draw you and try to be his
better and his, had fought 1887
war through the leading forest to
adventure and the children of
the future will see the end!

FOR REVENGE FOR
DRAKE - FOR WILD
ANIMAL WONDER -
HOMES OF THE
NORTH - IS ONLY
DAD ONE EQUAL...

VAUDEVILLE

- A-CREWMAN AND MAY
- STING AND DURING
- B-TWO SISTERS
- C-THEE WOMAN OTHERS

COMEDY

"Meeting All Trains"

DAN MASON

MONDAY BOB BAXTER OF PLACA JETABURRO WELLES JET-B BARRY

Adventuring With the Ad Men

A Department of Franchise Designed for the Good of the Service

RIVOLI

12 Noon to 11.15 P. M.

RIVOLI SYMPHONY ORCHESTRA
Felice Jula, Conductor

First Presentation

ANITA STEWART

the formidable star in
"PLAYTHINGS OF DESTINY"

THE CONFESSION OF A WOMAN WHO MARRIED ONLY FOR LOVE, AND ONCE AGAIN TO FORGET LOVE

Splendid drama with backgrounds of the Prose, North and the Tropics. Anita Stewart supported by big cast including—

Herbert Rawlinson
Walter McGrail
Little Dick Hendrick

Added Attraction
A HENRY LEHMANN COMEDY ENTERTAINING
VIRGINIA HAPPE AND AL DAY

A First National Attraction

THE CITY EDITOR SAID TO THE YOUNG REPORTER

"Three nights ago Dr. Ord, the famous surgeon, was found dead in his laboratory with his back broken and a mark on his body. The next night the district attorney issued a similar tale. Last night the same thing happened to one of the most prominent judges in the country. The city is in panic. Thousands of people are doing

WE MUST HAVE THAT STORY, "GO AND GET IT"

"GO AND GET IT"

By **MARSHALL NEILAN**

IS A SENSATIONAL PHOTOPLAY OF THE THRILLS AND ROMANCE IN THE MAKING OF A GREAT NEWSPAPER

THE YOUNG REPORTER

By dashing airplane, speeding express train, scorching airplane and churning ocean liner, faced the Great Mystery through perilous ways and paths fraught with danger, fighting through the hail with an aileron and aileron. He pursued the story and HE GOT IT.

SEE WESLEY "FRECKLES" BARRY

THE LIVE WIRE COPY BOY OF THE "GAZETTE" HE WAHNT MUCH TO LOOK AT, BUT WHEN IT CAME TO BRAINS AND QUICK THINKING, THIS KID WAS A BEAN.

ACADEMY, MON. AND WED., JULY 11 AND 13 FIRST NATIONAL ATTRACTION

Republic County Democrat

Prints all the Official County News

At the Movies

The Sky Pilot

The Stampede of 4,000 Cattle in the "Sky Pilot" Aug. 8, 9, 10

THE First ad shown here—that of the Rivoli, Baltimore—is a splendid example of adaptation. The main part of the ad is as it appeared in the "Playthings of Destiny" press sheet, but note neatness with which the theatre name is inserted, as well as the fine balance given to the whole thing by judicious use of type.

Underneath is a sample from Niagara Falls, where the exhibitor cashed in on the fact that Norma Talmadge was a Niagara Falls girl, and stirred home pride. The ad ran 4 col. wide, 16½ in deep.

That "Go and Get It" offering, which was 4 col. by 7 in. is part of the advance work done by the Academy, of Newburgh, N. Y., and brought some real newspaper co-operation.

At the right are two more pieces of copy from Majestic, Belleville, Kas. That first page smash on "The Sky Pilot", made up from press sheet material, ran 3 col. by 14½ in., "Bob Hampton" advance play was 7 col. wide, 15½ in deep. Pretty big stuff for a small town.

The "Peck's Bad Boy" contribution from Saxe's Rialto, Milwaukee, is to show how they kept up interest during the run of the picture. This ad ran 7½ inches across 8 columns.

MAJESTIC

3 TUES. WED. THURS.

THE SKY PILOT

MARSHALL NEILAN presents **Bob Hampton** of **Placer**

Screenplay by **Marion Fairfax**

SHOW WILL BE OPEN ALL DAY ARMISTICE DAY
CONTINUOUS SHOWING FROM 10 a m TILL 12 o m

Tonight Mischief Makers

INTERNATIONAL

SUNDAY—MONDAY—TUESDAY

CONTINUOUS PERFORMANCE DAILY

The World's Most Popular Movie Star—Born in Niagara Falls

After a Year's Absence in Screen Presentations from This City She Will Be Seen in This—Her Latest and You'll Agree Her Best Picture

This is the story of a girl who is forced to the very brink of the abyss from which no woman ever escapes and of what happens when her husband learns the truth.

Norma Talmadge

in the greatest success of her career

The BRANDED WOMAN

From Oliver D. Baile's Play "Branded"

Adapted by Anita Loos and Albert Parker

Directed by ALBERT PARKER

A FIRST NATIONAL ATTRACTION

His Wife's Caller
A Fox Smiles Reminiscing Comedy

ADDED FEATURES
Gaumont Weekly
Paramount Magazine
Bud Fisher's Cartoons

NEXT WEDNESDAY AND THURSDAY—FEBRUARY 9th and 10th—2 DAYS ONLY

Continued School Children's Matinee will be given at 4 p.m. each day

CONTINUOUS PERFORMANCE DAILY—10 to 12

JAMES OLIVER CURWOOD PRESENTS

NOMADS OF THE NORTH

CHILDREN 9c PLUS TAX

SAXES RIALTO

8 AM-3RD & GRAND-1 AM

ADULTS 27c PLUS TAX

THE KID!!

SURE YOU ALL REMEMBER HIM

THE BIG LITTLE STAR OF CHAPLIN'S "THE KID" IN WHICH HE WAS THE "KID"

JACKIE COOGAN

"THE KID HIMSELF" IN

"PECK'S BAD BOY"

IN FIVE ROLLING REELS—ADAPTED FROM THE WORLD'S FAMOUS AND POPULAR BOOK AND STAGE PLAY BY EX-COVER, NORMAN W. PECK OF WISCONSIN. WITH AN ALL STAR SUPPORTING CAST, INCLUDING DORIS MAY, WHEELER OAKMAN AND RAYMOND HATTON. SUBTITLES BY IRVIN S. COBB—AMERICA'S FAMOUS HUMORIST.

ALSO A TWO ACT RIALTO COMEDY "BANG"

JACKIE COOGAN
THE "KID"

The most wonderful child the screen has ever known and the boy whose name will be on the lips of every movie fan in the world.



Franchise's Golden Trail

To Exploitation Stunts that Filled the Other Fellow's Theatre

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	July 1	15
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	June 15	10



An **UNPLAYED** Picture
is an **Unwelcome Guest** at
Your Table of Dividends

List of Releases

How Much Do You Owe
Yourself in Delayed Dates
on This List of Features?

Passion (Pola Negri and Cast of 5060)	9058	feet
The Kid (Charles Chaplin)	5360	feet
Man-Woman-Marriage (Kaufman-Holubar-Phillips)	8975	feet
The Oath (R. A. Walsh Masterpiece)	8104	feet
Sowing the Wind (Mayer-Anita Stewart)	7960	feet
A Midnight Bell (Charles Ray)	8867	feet
The Skipper Strikes It Rich (Toonerville)	6140	feet
The Child Thou Gavest Me (John M. Stahl Prod.)		feet
Serenade (R. A. Walsh Production)	6162	feet
Toonerville Tangle (Toonerville)	6380	feet
The Sign on the Door (Norma Talmadge)	7192	feet
Salvation Nell (Whitman Bennett)	5485	feet
Nobody (Roland West Production—Jewel Carmen)	5485	feet
Toonerville Tactics (Toonerville)	6566	feet
Stranger Than Fiction (Katherine MacDonald)	2215	feet
The Golden Snare (James Oliver Curwood)	6388	feet
Peck's Bad Boy (Jackie Coogan)	5084	feet
Wedding Bells (Constance Talmadge)	6048	feet
A Game Lady (Henry Lehrman)	6070	feet
The Skipper Has His Fling (Toonerville)	1650	feet
Lessons in Love (Constance Talmadge)	2075	feet
Bob Hampton of Placer (Neilan Special)	5861	feet
Gypsy Blood (Pola Negri)	7268	feet
Playthings of Destiny (Anita Stewart)	6027	feet
Courage (Sidney Franklin)	6111	feet
The Sky Pilot (Cathrine Curtis Picture)	6504	feet
Scrap Iron (Charles Ray)	6355	feet
Mamma's Affair (Constance Talmadge)	6747	feet
Toonerville Trolley No. 5 (Comedy)	5584	feet
The Great Adventure (Lionel Barrymore)	2060	feet
Toonerville Trolley No. 4 (Comedy)	5627	feet
My Lady's Latchkey (Katherine MacDonald)	1970	feet
Not Guilty (Sidney Franklin)	5067	feet
The Woman in His House (Special)	6293	feet
The Old Swimmin' Hole (Charles Ray)	7524	feet
Scrambled Wives (Marguerite Clark)	6161	feet
Trust Your Wife (Katherine MacDonald)	6144	feet
The Passion Flower (Norma Talmadge)	5275	feet
Jim the Penman (Lionel Barrymore)	6953	feet
The Girl in the Taxi (DeHavens)	6098	feet
Nineteen and Phyllis (Charles Ray)	5420	feet
Dinty (Wesley Barry)	5965	feet
Unseen Forces (All-Star Franklin)	6985	feet
Love, Honor and Behave (Sennett Comedy)	5680	feet
Dangerous Business (Constance Talmadge)	4572	feet
Skipper's Narrow Escape (Toonerville Comedy)	5103	feet
The Devil's Garden (Lionel Barrymore)	1880	feet
Wet and Warmer (Lehrman Comedy)	6342	feet
The Scoffer (Allan Dwan Production)	2061	feet
Old Dad (Mildred Harris)	6518	feet
Twin Beds (The DeHavens)	5858	feet
Nomads of the North (James Oliver Curwood)	5580	feet
Peaceful Valley (Charles Ray)	6263	feet
The Kick in High Life (Henry Lehrman)	6653	feet
What Women Love (Annette Kellermann)	2067	feet
The Master Mind (Lionel Barrymore)	6377	feet

The Branded Woman (Norma Talmadge)	6761	feet
Harriet and the Piper (Anita Stewart)	5605	feet
Curtain (Katherine MacDonald)	5328	feet
In the Heart of a Fool (Allan Dwan Special)	6723	feet
Good References (Constance Talmadge)	5850	feet
Forty-five Minutes from Broadway (Charles Ray)	5946	feet
The Jack-Knife Man (King Vidor Special)	6448	feet
Notorious Miss Lisle (Katherine MacDonald)	5014	feet
The Perfect Woman (Constance Talmadge)	5249	feet
Go and Get It (Marshall Neilan Special)	6928	feet
Yes or No (Norma Talmadge)	6477	feet
Married Life (Mack Sennett Special)	4938	feet
A Splendid Hazard (Allan Dwan Special)	6174	feet
The Yellow Typhoon (Anita Stewart)	6347	feet
The Love Expert (Constance Talmadge)	5888	feet
Passion's Playground (Katherine MacDonald)	5962	feet
Polly of the Storm Country (Mildred Harris)	6608	feet
Don't Ever Marry (Marshall Neilan Special)	6518	feet
The Woman Gives (Norma Talmadge)	5923	feet
The Idol Dancer (D. W. Griffith Special)	6955	feet
The Family Honor (King Vidor Special)	5884	feet
The Inferior Sex (Mildred Harris)	6595	feet
The Fighting Shepherdess (Anita Stewart)	5054	feet
A Twilight Baby (Henry Lehrman)	3188	feet
In Search of a Sinner (Constance Talmadge)	5485	feet
The River's End (Marshall Neilan Special)	6584	feet
The Turning Point (Katherine MacDonald)	5778	feet
Two Weeks (Constance Talmadge)	5998	feet
Even as Eve (Rolfe All-Star Special)	6237	feet
A Daughter of Two Worlds (Norma Talmadge)	6078	feet
The Greatest Question (Griffith All-Star)	5830	feet
In Old Kentucky (Anita Stewart)	7649	feet
A Day's Pleasure (Charles Chaplin)	1714	feet
The Beauty Market (Katherine MacDonald)	5994	feet
Heart o' the Hills (Mary Pickford)	6329	feet
Mind the Paint Girl (Anita Stewart)	5661	feet
A Virtuous Vamp (Constance Talmadge)	5411	feet
In Wrong (Jack Pickford)	5116	feet
The Thunderbolt (Katherine MacDonald)	4840	feet
Back to God's Country (James Oliver Curwood)	6237	feet
Her Kingdom of Dreams (Anita Stewart)	7287	feet
A Temperamental Wife (Constance Talmadge)	6221	feet
The Hoodlum (Mary Pickford)	6462	feet
Burglar by Proxy (Jack Pickford)	5090	feet
Bill Apperson's Boy (Jack Pickford)	5625	feet
Human Desire (Anita Stewart)	5590	feet
Sunnyside (Charles Chaplin)	2769	feet
Choosing a Wife (Special)	6385	feet
Auction of Souls (Aurora Mardiganian)	7204	feet
Daddy Long Legs (Mary Pickford)	7614	feet
Mary Regan (Anita Stewart)	6804	feet
Whom the Gods Would Destroy (All-Star)	7446	feet
A Midnight Romance (Anita Stewart)	5886	feet
Our Teddy (Special)	6517	feet
Virtuous Wives (Anita Stewart)	6174	feet

(and others)

From the Box Office Angle

"Go and Get It." Good box office records. Many persons in audience declared it best they had ever seen. Strand, Kendallville, Ind.—Bert Deardorff.

"The Girl in the Taxi." Almost broke attendance records. Audiences laughed heartily throughout. Luna, Lafayette, Ind.—Herbert H. Johnson.

"Peaceful Valley." Satisfactory on second run. Hudson, Albany, N. Y.—J. E. Roberts.

"The Kid." Heavy attendance and big box office receipts. Second run in city within a week. Pronounced Chaplin's best. Strand, Laredo, Tex.—William Eppstein.

"Peck's Bad Boy." Audience in continual chuckle except when roaring. Liberty, Portland, Ore.—Paul E. Noble.

"Mama's Affair." Broke attendance records. Talmadge always a favorite, but picture especially delightful. Central, Fairbury, Ill.—Elmer Ramsey.

"The Sky Pilot." Although it did not break records, attendance good despite very hot weather. Keenly enjoyed. Palace, Wichita, Kas.—Stanley Chambers.

"The Old Swimmin' Hole." Everybody praised picture as Ray's best. Heavy box office receipts. Rialto, Laredo, Tex.—H. A. Daniels.

"The Kid." Broke attendance and box office records. Marked success. Weather roasting, but people stood in line without complaining. Gem, Olean, N. Y.—Charles T. Nickum.

"Scrap Iron." Audiences went wild over prize fight, cheering and applauding enthusiastically. Attendance up to high level standard. Luna, Lafayette, Ind.—Herbert H. Johnson.

"The Fighting Shepherdess." Satisfactory on third run. Pine Hills, Albany, N. Y.—Harry Lazarus.

"The Great Adventure." Not very popular. Intense heat spoiled attendance. Grand, Jonesboro, Ark.—Will Mack.

"Perfect Woman." Very good. Fair receipts on hottest day of year. Bleich, Owensboro, Ky.—A. E. Bamberger.

"The Kid." Broke attendance records. Continual roars of laughter. Strand, Kendallville, Ind.—Bert Deardorff.

"Dinty." Broke attendance and box office records. Great. Casino Airdrome, Kelley's Island, O.—Arthur Himmelein.

"Man-Woman-Marriage." Generally good. Haven, Olean, N. Y.—Alba W. Root.

"Peck's Bad Boy." Hottest week thus far, but Strand only theatre standing them up in front of box office. Started with a bang and ended with a whizz bang. Strand, Louisville, Ky.—George J. Maurer.

"The Punch of the Irish." Pleased. Weather was hot, but business fair. Lion, Bellevue, O.—G. R. Moore.

"Twin Beds." Good effect on second run. McKinley, Canton, O.—R. C. Jones.

"The Fighting Shepherdess." Satisfactory on third run. Pine Hills, Albany, N. Y.—Harry Lazarus.

"The Oath." Broke attendance and box office records. All voted it splendid picture. Mars, Lafayette, Ind.—Herbert H. Johnson.

"Dinty." Very satisfactory. Heat spoiled attendance somewhat. Strand, Fremont, O.—C. F. Miller.

"The Kid." Great. Castamba, Shelby, O.—C. F. Alwein.

"Jim the Penman." Gripping picture. Yielded good returns despite strong opposition. Palace, Wichita, Kas.—Stanley Chambers.

"Passion's Playground." Pleasing picture. Strand, Kendallville, Ind.—Bert Deardorff.

"Lessons in Love." Business good despite heat and business depression. An A-1 picture. Wonderland, Lorain, O.—August Ilg.

"Scrambled Wives." Hailed return of Marguerite Clark with delight. Picture exceptionally pleasing. Crescent, Pontiac, Ill.—Hal Opperman.

"The Love Expert." Gratifying on second run. Pine Hills, Albany, N. Y.—Harry Lazarus.

*The Supreme Court of the Screen hands down a verdict—
An opinion that money couldn't buy!*

SPECIAL REPORT
of
The National Board of Review of Motion Pictures
70 FIFTH AVENUE
NEW YORK CITY

To..... **Associated First National Pictures, Inc.**

Gentlemen:

We wish to advise you that the majority comment on your photoplay
..... **"ONE ARABIAN NIGHT"**
reviewed by The National Board of Review on..... **July 22, 1921**
was as follows:

ENTERTAINMENT VALUE: **UNUSUAL** EDUCATIONAL VALUE: **EXCELLENT AS ARTISTRY**

ARTISTIC VALUE: Dramatic interest of story: **UNUSUAL** Coherence of
narrative: **EXCELLENT** Acting: **EXCEPTIONAL** Photography: **EFFECTIVE**
Technical handling: **DEFT AND SURE** Costuming (if period pro-
duction): **EFFECTIVE** Atmospheric quality—Scenic setting: **EXCEPTIONALLY CONVINCING**
Historical value (if period production): **UNUSUALLY INTERESTING FOR ITS TREATMENT
OF THE ROMANCE PERIOD OF ORIENTAL FICTION.**

GENERAL COMMENT: **THIS VIVID, SWIFT-MOVING PICTURE IS THE PEER OF ORIENTAL DRAMAS
ON THE SCREEN. IT HAS THE TRUE ATMOSPHERE OF AN ARABIAN NIGHTS' TALE AND
MUST RANK AS ONE OF THE EXCEPTIONAL PHOTOPAYS OF THE YEAR. IT HAS BOTH
DRAMATIC INTENSITY AND COMIC RELIEF OF AN UNUSUAL ORDER. THE ACTING OF
POLA NEGRI MAY BE SAID TO BE THE FINEST AND MOST CONVINCING OF HER CAREER
BEFORE THE AMERICAN PUBLIC AND THE SUPPORTING CAST IS ONE OF GREAT ABILITY.**

The critics of the
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MORAL EFFECT—This applies
ARTISTIC VALUE—This to
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liberty of speech
to ideas pre
c. At th



OF MOTION

That's why it's BIG



DECEMBER 1, 1921

VOLUME 1 No. 22

THE FRATRISE



Hobart Henley Productions
present

HOPE HAMPTON
in
"STARDUST"

*Suggested by the famous
story of Fannie Hurst,
author of "Humoresque".*

Didn't Our Amateur Producer Use
Good Judgment When He Picked

JOHN BARRYMORE

America's foremost actor to star in

"The Lotus Eater"

A story which charmed 5,000,000 readers of
the Cosmopolitan Magazine, written by
Albert Payson Terhune, internationally
known Author.

And didn't he show good judgment again
when he picked —



Marshall Neilan

the man whose every picture is a sure
fire box office attraction, personally to direct
the picture.

Yes, and he showed remarkable judgment
when he picked the stars to support the
great John Barrymore production directed
by Marshall Neilan.

A First National Attraction



It's a Fine Picture!



"Lotus Eater" Plays Two Weeks at the Capitol, New York

It is not often that a picture plays the Capitol Theatre, New York City, more than a week, even though "Passion" did about a year ago. But "The Lotus Eater," the John Barrymore production directed by Marshall Neilan, is doing it, after a first week's business that made the wiseacres sit up and think. "The Lotus Eater" opened Sunday, Novem-

ber 27, with a \$6,315 matinee—the biggest the Capitol has ever known. The gross (war tax deducted) at the close of the last show Sunday night, was \$11,473—within \$350 of "Passion's" record, which was \$11,783. By Friday night of the first week, it was practically certain that the week's business would exceed \$40,000.

A New Link With The Advisory Boards

ANOTHER constructive change in operation and a vital addition to the means by which all parts of the First National organization, from the remotest franchise holder to the home office, will be in constant touch with one another, was made at the regular semi-annual meeting of the original franchise holders at Atlantic City, November 24-27.

Under this plan, each one of the twenty-six original franchise holders, in succession, will spend two weeks at the home office in New York City each year. His principal function will be to keep in direct contact with the advisory boards of the country.

Each member will donate his time to the organization and for the good of the organization without salary. During his term he will keep his fellow franchise holders advised of everything that transpires which may be of importance to the exhibitor. This information, passing through the original franchise holders in each territory, will reach all the franchise holders through their Advisory Boards. Reversing the current, the Advisory Boards

through the original franchise holder in each territory will be urged to send in suggestions and recommendations to the home office, and the resident franchise holder will be able to co-operate with the home office executives in clarifying such suggestions and formulating courses of action from them.

Not the least important duty of the resident franchise holder will be to meet all franchise holders who may be in New York at any time, and be ready to discuss any and every phase of the organization with members whenever they may be in the city.

The additional and closer contact between the various members of the organization and local which will be obtained by this system, when taken in conjunction with the election of local Advisory Boards in every territory, constitutes one of the most radical departures taken by an organization in the motion picture business. The formulation of the "resident franchise holder" idea was the result of weeks of careful study and examination of the recommendations made by various divisional spokesmen and delegates at the "Get Together" in Chicago in October.

The ways and means of carrying into execution each and every one of the recommendations adopted at Chicago have occupied the entire time of the Executive Committee since the first week in November. First and foremost was the creation of local advisory boards at each of the local "get-togethers." The franchise holders of each territory, as they meet to hear the reports of their national delegates, are electing advisory boards, and these boards are already functioning.

It was felt by the Executive Committee, however, that some additional means other than those already in existence was needed to supply

the original franchise holders and the advisory boards with the information they required constantly to perform their duties accurately and intelligently. Many franchise holders had urged that they should all be kept more closely and regularly informed about what the organization was doing.

Shortly after the Chicago meeting, therefore, a special committee of six original franchise holders was appointed to consider all the suggestions and ideas propounded at the "Get Together," with instructions to be prepared to bring in a report at the regular semi-annual meeting. The special committee worked for three weeks, compiling and collating all the data at their disposal, and the result was the formulating of the "resident franchise holder" plan, to supplement and co-operate with the local advisory boards, both in receiving and transmitting information.

The plan was unanimously adopted by the executives and original franchise holders of Associated First National Pictures, Inc.



Every time Alf rubbed the button—trouble started, and he couldn't help rubbing the button.



"Alf's Button" is the story of a modern Aladdin's Lamp—in five hops to happiness.

Oklahoma and Kansas Endorse First National

TO EXECUTIVE BOARD ASSOCIATED FIRST NATIONAL PICTURES:

Be it resolved that we, the sub-franchise holders of Kansas and Western Missouri assembled in local "Get Together" meeting, do hereby unanimously extend our sincere thanks to Executive Board and Officers of Associated First National Incorporated, for the highly efficient manner in which they have handled the affairs of our company in the past. Be it further resolved that we assure them of our utmost faith and confidence in their plans for the future and that we go on record as against any investigation of the affairs of our company by non-franchise holders, endorsing to the fullest the great accomplishment of the delegates to the Chicago "Get Together."

FRANCHISE HOLDERS KANSAS AND WESTERN MO

TO MR. LIEBER, MR. WILLIAMS, MR. SCHWALBE AND TO THE EXECUTIVE COMMITTEE OF ASSOCIATED FIRST NATIONAL PICTURES, INCORPORATED, Greeting. We the sub-franchise holders of Oklahoma in executive session of our local "Get Together" meeting, resolved that we have the utmost confidence in the Executive Committee and we heartily endorse the action taken at the National "Get Together" meeting. We are with and for the Executive Committee and the Associated First National Pictures, Incorporated, one hundred per cent.

OKLAHOMA FRANCHISE HOLDERS.

Atlanta's Mayor Welcomes Theatre Men At Franchise Holders' Local "Get-Together"



SUB-FRANCHISE HOLDERS AND OTHERS WHO ATTENDED THE LOCAL GET-TOGETHER IN ATLANTA NOVEMBER 14th WERE:

1—L. S. Drum, Atlanta Exchange; 2—M. M. Flemister, Colonial Theatre, Milledgeville, Ga.; 3—W. C. Patterson, Atlanta, Ga.; 4—H. G. Cope, Opera House, Cartersville, Ga.; 5—W. A. Sanges, Atlanta Exchange; 6—B. H. Mooney, Mudd & Colley Amusement Co., Birmingham, Ala.; 7—C. R. Beacham, Branch Manager, Atlanta Exchange; 8—J. B. Wilbanks, Salesman, Atlanta Exchange; 9—Joe Burton, Star Theatre, Toccoa, Ga.; 10—W. G. Shaefer, Vaudette Theatre, West Point, Ga.; 11—Teddy Schull, Atlanta Exchange; 12—J. C. H. Wink, Manning & Wink, Marietta, Ga., and Dalton, Ga.; 13—R. D. Craver, Broadway Theatre, Charlotte, N. C.; 14—A. H. Paxson, Valdosta Amusement Co., Valdosta; 15—C. F. Jones, Atlanta Exchange; 16—W. F. Gann, Atlanta Exchange; 17—J. E. Turner, Atlanta Exchange; 18—Harry Nonnemacher, Si-Non Theatre, Demopolis, Ala.; 19—Emory Rylander, Americus, Ga.; 20—Cruselle (Reporter); 21—Frank Sands, Atlanta Exchange (Salesman); 22—A. H. McCarth, Barnesville, Ga.; 23—John Evins, Odeon Theatre, Savannah, Ga.; 24—Max Bryant, Palmetto Theatre, Rock Hill, S. C.; 25—W. R. Liebmann, Atlanta Exchange (Associated Producers); 26—Louis Kalbfield, Grand Theatre, Palatka, Fla.; 27—Barney Beacham, Orlando, Fla.

WITH MAYOR KEY, of the City of Atlanta, and James B. Nevin, editor of the Atlanta Georgian and personal representative of Governor Hardwick, of Georgia, as their guests and speakers, the franchise holders of Georgia, Alabama and Florida conducted a local "get together" at the Ansley Hotel, Atlanta, that rivalled the big meeting in Chicago for enthusiasm and constructive achievement.

Governor Hardwick, who is one of the staunchest friends of the motion picture industry to be found anywhere in the United States, had intended to be present in person, but was prevented at the last minute by a severe sore throat. Mr.

Nevin, however, conveyed the Governor's greetings to the franchise holders, and was roundly applauded when he reiterated the Governor's pledges of friendship for the screen.

As Regional Chairman named by the Southern delegation at Chicago to lead the sub-franchise holders of Georgia, Florida and Alabama in the local activities Joe Burton, of Toccoa, proved a capable and enthusiastic presiding officer.

After he had called the meeting to order he tendered the floor to R. D. Craver, who welcomed the sub-franchise holders touching briefly upon the great purpose of the meeting, and then traced the growth of the exhibitors' organization in this territory.

"All for a Woman" has been acclaimed by the stage's best minds

Oklahoma City, Okla., November 22, 1921.

To Mr. Lieber, Mr. Williams, Mr. Schwalbe and to the Executive Committee of the Associated First National Pictures Incorporated, Greetings. We, the sub-franchise holders of Oklahoma in Executive session of our local "Get Together" meeting, resolved that we have the utmost confidence in the Executive Committee and we heartily endorse the action taken at the National "Get Together" meeting. We are with and for the Executive Committee and the Associated First National Pictures Incorporated one hundred per cent.

(Signed) OKLAHOMA FRANCHISE HOLDERS

Willard C. Patterson made a stirring address that communicated a rich measure of the splendid spirit that was manifest at the big national gathering and brought the unanimous endorsement of the local sub-franchise holders.

Other speakers were C. R. Beacham, Branch Manager of the Atlanta Exchange; B. H. Mooney, of Mudd & Colley Amusement Company, Birmingham, Ala.; Sig Samuels, of the Metropolitan and Criterion theatres, Atlanta, Ga.; Louis Kalbfield, of the Grand theatre, Palatka, Fla.; Barney Beacham, Orlando, Fla., and E. A. Schiller, sub-franchise holder in Athens, Ga., and Elberton, Ga.

The most important incident of the morning session was the appointment of an Advisory Board for the territory—a body authorized by the delegates to the national get together in Chicago whose duty will be to function regularly on any differences arising between the sub-franchise holders and the exchanges, reporting their investigations to the Home Office with specific recommendations for action.

To the important post of Chairman of this Board Sig Samuels was elected; the other members are R. D. Craver, Joe Burton, Louis Kalbfield and B. H. Mooney. C. R. Beacham will serve on the committee in the capacity of Secretary, giving the benefit of information at his command, but will not have voting power.

The first meeting of the newly formed Advisory Board was held in the afternoon following the adjournment of the general meeting, and henceforth the Board will meet once a month in Atlanta at which time any complaints or grievances of sub-franchise holders in Georgia, Florida and Alabama will be heard, investigated and reported with recommendations.

The only social event of the occasion was the luncheon given in the main dining room of the Ansley at half-past one. Willard Patterson presided as toastmaster, with his usual and facility adorning the chair. Responding to his call Mayor Key welcomed the gathering to Atlanta.

"It is always a pleasure for me to extend on behalf of our city and its people a cordial invitation to meet in our midst and mingle with our people. Sometimes we might hesitate a little about that because we might not always feel so sure of our local contingent having the gathering in charge. But in this case we have no apprehension at all. Any crowd would be safe in the hands of my distinguished friends—Willard Patterson, Sig Samuels and C. R. Beacham.

"I am for these boys and I am for this industry because it means so much to our country. We have not always appreciated the value of the motion picture; we are scarcely conscious of the fact that the moving picture industry is one of the largest industries in the world today, and its power can hardly be measured—its power for good, or, if it were badly directed, its power for evil. It is not badly directed; therefore we are reaping this benefit of its power for good.

"I am a great believer in diversion and recreation for the people. I love to see them get out in the open and engage in games and sports of their own, but everybody cannot do that, and the next best thing I know for recreation and diver-

sion is the theatre, and the moving picture theatre, of course, is now the most prominent one of the lot.

"We pride ourselves on the fact that our community has patronized, supported and maintained after a fashion a very worthy moving picture industry. I say 'after a fashion' because hard times have hit us and people have not all the money they would like to spend. But we are going to have prosperity. That naturally comes to a people who are as enterprising and who do and perform as we do. The boll weevil is here and if we cannot get rid of him we will find some other way to make the fields fertile."

After a few brief words from other guests called by the toastmaster, James B. Nevin, editor of the Atlanta Georgian, and on this occasion the personal representative of Governor Hardwick, who was unable to attend the luncheon because of illness, responded to Mr. Patterson's introduction, saying in part:

"Of course, Mr. Patterson's remarks concerning me are highly extravagant. He gives me entirely too much credit for what I do regard as perhaps a great victory for the moving picture people. Movements in this state and Alabama did at one time assume rather formidable proportions to establish over the motion picture industry a censorship. That appealed to me as a most unwise and utterly unnecessary thing, and I did throw the influence of the Atlanta Georgian squarely into the fight against that, and it was defeated. I did not do all of that myself. I had very little to do with it, really, but it was a victory, and a victory that the moving picture people were entitled to.

"I know nothing whatever about the technical business side of the motion picture industry. I do believe that the moving picture is now, and is destined to become in far greater measure than it is now, the greatest factor in educational progress in the world. I don't believe there is any other one thing so wholly capable of being employed educationally amongst us as the moving picture; and I think that to impair, or embarrass or in anywise retard the progress of the moving picture industry is not only foolish from a material standpoint, but is actually unpatriotic.

"I was not really expected to speak here today. The Governor had been invited to attend and unfortunately because of a very sore throat he could not come. He is a very great and a very good and very powerful friend of the moving picture people. He has said repeatedly that the moving picture industry would not have any embarrassing censorship as long as he is Governor. I know that is true. Bringing me as a substitute for the Governor is all right with me if it is all right with the Governor.

"I am very glad, indeed, to have been with you, and I hope that at any time I may serve you, you will not hesitate to call upon me."

Expressing the appreciation for the entire gathering, Mr. Patterson thanked both the Mayor and Mr. Nevin for their gracious manner and sincere friendship and invited the entire body to be Mr. Samuels' guests at the Metropolitan and Criterion theatres during their visit.

"The Silent Call" will start your new year right

"My Franchise Is Insurance"—I. Libson

RADIATING the spirit of harmony which characterized the Chicago meeting, the regional Get Together of Southern Ohio, held Nov. 17 and 18 in the Hotel Gibson, Cincinnati, O., ended with a veritable lovefeast after two days of intensive study and discussion of exhibitor problems; and, as in the case of the delegates to the Chicago National Get Together, the Ohio franchise holders returned to their respective homes 100 per cent. sold on Associated First National.

In line with the recommendation of the parent body, an advisory board of five was appointed to suggest methods of improving the distribution and production service and adjustments to the executive committee.

The five elected were I. Libson, Cincinnati, Dayton and Columbus; Fred. N. Tynes, Portsmouth; C. F. Phister, Troy; Al Kinzler, Dayton; and C. A. Smith, Chillicothe.

Roy H. Haines, manager of the Cincinnati exchange, was chosen secretary of the board, without vote. In creating this Advisory Board the Southern Ohio franchise holders believed they had constructed a vital cog and one which will enhance the efficiency and smooth operation of the First National cooperative machine.

E. Mandelbaum, original Franchise holder for Ohio and who was to constitute one of the advisory committeemen, according to the recommendation from Chicago, announced that if it was acceptable to those present, he would prefer to delegate this membership to Mr. Libson because of the latter's large interests in the southern portion of the state, and the exhibitors bowed to his wishes.

The first session opened with Mr. Mandelbaum in the chair and Mr. Haines acting as secretary of the meeting. After calling the meeting to order, Mr. Mandelbaum told of its objects and purposes, called for the reading of reports and explained the recommendation for the creation of advisory committees in each zone to assist the national executive committee.

Mr. Mandelbaum then turned the meeting over to the Cincinnati delegates to the Chicago Get Together—Mr. Libson, A. G. Hettesheimer and Dr. George Kelb of Norwood.

After a brief address by Dr. Kelb, the franchise holders began to bombard the delegates with questions pertaining to

the operation of the franchise and to matters of policy affecting their interests. The interrogations were taken up in order and answered, either by one of the three delegates, or by Mr. Mandelbaum, Mr. Haines or W. E. Lusk, manager of the Cleveland exchange. The answers were of a satisfactory nature, without exception, and the exhibitors settled down to a close study of the franchise plan, each one determined to do his part to assist in the further expansion of the business.

A tribute was paid to the franchise in Mr. Libson's address. He touched upon the benefits he had received from his franchise, and pointed out where other exhibitors of his acquaintance had saved their theatres because of this possession.

"I regard my franchise as insurance," ended Mr. Libson. "It is my protection against competition."

Following discussion of many points regarding the operation of the franchise, a buffet luncheon was served and a recess was taken until afternoon. The second session was devoted to the further discussion and the election of the advisory committee.

Friday's sessions were given over to general discussion of points brought up by the exhibitors and the hearing of various reports. The meetings came to a close with a general jollification, permeated with the spirit of friendliness and cooperation, and breathing a removal of their allegiance to the principles which had made First National.

During both evenings the visitors were guests of Mr. Libson and other Cincinnati franchise holders at their various theatres, viewing some of the latest FN pictures and visiting points of interest about the city.

During the meeting sessions Mr. Haines read telegrams from First National executives, producers and stars, regretting their inability to attend the meeting and offering words of encouragement and congratulation for the progressive spirit displayed by the Southern Ohio franchise holders. Among these messages were those from Marshall Neilan, Charles Chaplin, Constance and Norma Talmadge, Buster Keaton, Joseph M. Schenck, J. D. Williams, H. O. Schwalbe, John M. Stahl, Anita Stewart and Al Lichtman, general manager of Associated Producers.

The Personnel of the New Local Advisory Boards

(Additions will be made as information is received)

Eastern Pennsylvania

Charles Segall, Chairman
C. Floyd Hopkins
L. Pizor
C. Rappoport
E. O'Toole

Georgia, Florida, Alabama

Sig Samuels, Chairman
R. D. Craver
Joe Burton
Louis Kalbfield
Bert H. Mooney

New Jersey

Jacob Fabian
Irving Rose
Louis Bollinger
Joseph Stern
David Hennessy
William Hunt
C. Hayes

Southern Ohio

I. Libson
Fred N. Tynes
C. F. Phister
Al Kinzler
C. A. Smith

Pleasing Two Home Town Audiences

THERE are two audiences in your town. Do you know them? They are your regular clientele and those people out beyond who rarely go to your theatre. It is worth giving a thought—and then several more—to this potential audience.

Your town is just like mine—in it are many careful parents who love amusement for themselves and their children; but who do a powerful lot of thinking about such pleasures and hesitate to take the family or go themselves unless they know that “all’s right on the Potomac.” Why! they are just like you and your wife, as family people, whether you are running the theatre or running the home. You want the crowd around the breakfast table to bubble over with happiness they can share. You want them to start discussions over pictures and books which all can join in settling. You want them to grow up sturdy, clean minded and clear eyed with a fine attitude toward life. Well! so do these other careful parents! And believe me! they are pretty nearly a majority in every red-blooded, intelligent American town.

* * *

THERE never was an amusement, since Adam was a boy which drew so many families on a family basis as the motion picture. The facts bear this out. Now! this places the theatre owner in the front rank among the civic servants of the town. He ranks up among the doctors, the teachers, the parsons and the parents as those who help to bind the home together and give a broad education to all members of the family. Moreover he it is who drags the people up off the streets o’ nights and keeps many things from happening which would break the home heart. Yes sir, he is *some* public servant and can hang his hat with those of the town leaders!

But these careful parents *would like to know* when they can start off with all but the kiddies at night for an evening of sheer thrill and joy. Convince them that you have, from time to time, exactly this kind of an offering and you’ll find the second audience mingling with the other one you know so well. They will come, gaze their fill, laugh themselves rested, go home, talk it all over and swear by the manager and the theatre which has helped them to enrich the family life.

They may now be critics of the cold, the indifferent or the violent kind, but they are very human. When once they have learned to cross your doorway and find joy “without regrets” they will readily concede the fact that other excellent pictures they personally do not care to see may well be shown to other groups in your community. Moreover, they will grant cheer-

fully that adults have well-established rights to pleasure, which may be poorly designed for young people. It’s worth while to change “knockers” into “rooters.”

* * *

HERE’S the idea. Make up your mind to have “family night” with selected pictures and have the whole program up to the standard of “careful parents.” Don’t be afraid, then, to talk plainly with the home folks. They will number among the group, the teachers, the Sunday-school superintendents, the club women, the newspaper people, the parents and the town leaders. Convince them that when you say, in heralds, newspapers and on the screen, that certain nights will be “Home or Family Nights” the most pernicky and particular can come with the home crowd or let the young people go in groups.

This doesn’t mean, milk and water diet, but such pictures as “The River’s End,” “Go and Get It,” “In Old Kentucky,” “The Jack Knife Man,” “Dinty,” “Bob Hampton of Placer,” “Scrap Iron,” Charles Chaplin in “The Kid” and “The Idle Class,” or Buster Keaton in the “Blacksmith,” to quote a few. The First National pictures are splendidly adapted to “Home or Family Nights.” It only remains to convince the “careful parents” of enduring standards.

The National Board of Review in New York gets the first reaction of such parents through its volunteer reviewing committees. When they say a picture is “selected” for the family and young people, it comes pretty near being just that! This organization prepares monthly such a list and it can be had for a modest charge. All over the country the people are talking about “better films” and are swinging away from the old position of criticism and censorship. Here’s a way of giving them what they want and building patronage, at the same time you place yourself fairly and rightly among the “home town builders of the home spirit.”

The slogan of the National Committee for Better Films is “Cooperate With Your Exhibitor.” One of its fundamental principles is to develop a cordial spirit of friendliness between the public and the exhibitors. It will welcome at all times, letters and suggestions from the franchise holders of First National pictures, and will be pleased to serve them both with “selected lists” and with intelligent assistance with groups and individuals studying the “home-town entertainment problem.”

O. G. Cocks, Secretary.

THE NATIONAL COMMITTEE FOR BETTER FILMS

New Jersey Elects New Advisory Board

NEW JERSEY was the second state to hold a regional “Get Together,” following the Philadelphia territory, which convened at the Bellevue-Stratford in Philadelphia, November 2.

The franchise holders of New Jersey got together at the Robert Treat Hotel, Newark, on November 10, to hear the report of their delegates to Chicago, and to elect a new Advisory Board. New Jersey was one of the states which has had an advisory board functioning for nearly a year.

Upon regular motion, the old Advisory Board was discharged, and a new board of seven members was elected to take its place, and to serve until a new Board of Directors was chosen at the regular annual meeting.

By a viva voce vote that was unanimous, Jacob Fabian was made a member of the new board. His six associates, as the result of the election, are:

Irving Rose, Pastime Theatre, Union Hill.

Joseph Stern, City Theatre, Newark.

Louis Bollinger, Summit Theatre, W. Hoboken.

David Hennessy, Liberty Theatre, Newark.

C. Hayes, Metuchen Theatre, Metuchen.

William Hunt, Avenue Theatre, Wildwood.

Irving Rose addressed the meeting as spokesman for the delegates to the National Get Together, and submitted a detailed report on the Chicago meeting to his fellow franchise holders. A general discussion followed, and franchise holders were invited to ask any questions they desired of Mr. Rose, Mr. Bollinger and Mr. Fabian. A vote of thanks was given the delegates for their work.

At the close of the discussion, Joseph Stern made the motion, seconded by Irving Rose, that the local get-together go on record as endorsing the acts of and expressing confidence in the Executive Committee of Associated First National Pictures, Inc. The motion was carried without a dissenting vote.

Turn to page 18 for a tip on “Hail the Woman,” Ince’s master work

When "Dick" Signed the Papers that Made Him First National's "Son"



ASSOCIATED FIRST NATIONAL FRANCHISE HOLDERS
DINNER TO
RICHARD BARTHELMMESS
"OUR DICK"
WITH THE VIEW OF
THE EXECUTIVES OF INSPIRATION PICTURE INC.
TOM HALE, NEW YORK
HOTEL ASTOR, NOVEMBER 1921

Observe, that while everybody else was doing his or her best to look unblinkingly into the camera, "Our Dick" was absorbed in the process of affixing his John Hancock to the document which brought him into "the family." President Lieber is also much more interested in what Dick is doing with his fountain pen than in the efforts of the cameraman to obtain a good picture of the memorable scene. Franchise holders from New England, New York State, New Jersey and Pennsylvania were present and three distinguished British motion picture men, besides.

"The Lotus Eater," with JOHN BARRYMORE, did \$11,473 in one day at the Capitol, New York

Say, Folks! We've Got a Son at Our House! His Name Is Richard Barthelmess!

DECLARATION OF ADOPTION

November 15, 1921.

KNOW ALL MEN BY THESE PRESENTS that I, ROBERT LIEBER, do now on behalf of THE FRANCHISE HOLDERS OF ASSOCIATED FIRST NATIONAL PICTURES, INC., hereby adopt and take into our family as our beloved son

RICHARD BARTHELMESS.

I pledge our family to cherish and further his artistic career with all the resources at our command and guarantee his first starring vehicle, "Tol'able David," a rousing reception in every one of our Franchise Theatre Homes throughout the land.....

I, RICHARD BARTHELMESS, do hereby gratefully pledge allegiance to my new parent organization and promise to bend every effort to the end that our relationship shall prove a happy and profitable one to

**ASSOCIATED FIRST NATIONAL
FRANCHISE HOLDERS.**

WITNESSETH (Seal)
CHARLES H. DUELL, President.
HENRY KING, Director.
INSPIRATION PICTURES, INC.

TO the three thousand four hundred and twenty-three odd First National franchise holders who were not on top of the Hotel Astor the night of Tuesday, November 15, all we gotta say is this: You ought to have been there!

First National doesn't adopt sons every day—in fact, this was the first son we ever adopted. But every one of you should have been on deck that night with the few fortunate franchise holders from neighboring states, to see Richard Barthelmess welcomed into the family as "Our Dick—Our Son!"

It was a great occasion, boys, overflowing with good cheer and that family feeling that made everyone present glad he was alive and a First National man—or woman, because Mrs. Ayers, the only woman delegate to the Chicago "Get Together," was among those who saw Dick sign his name to the Declaration of Adoption.

Dick Barthelmess has probably experienced a good many sensations in the course of his screen career, but I'll bet he never before felt exactly like he did when the room got up and cheered President Lieber's announcement that he was "Our Son," and Dick had to get up and think of something suitable to say. Dick got away with it, like he always does with everything, but Dick is an actor, not a speaker, and when the crowd saw "Tol'able David" later on in the evening, they realized just how good an actor he was, and is. You don't get exhibitors to put down "One Hundred Per Cent" as their opinion of a picture very often—especially when it's the first starring vehicle—but there were several of them in the reports turned in by franchise holders after the screening was over, and "Very good," "A box-office attraction," was heard on all sides.

There was nothing stiff or formal about the party. It was planned as an old-fashioned Southern dinner, and for the sake of atmosphere, the tables were spread with the old red tablecloths that mother used to use, instead of Mrs. Astor's best linen. The food was just what you'd get in the Virginia mountains where "Tol'able David" was made. The refreshments didn't come from Dixie, but they served the purpose just as well.

And in spite of the fact that the picture didn't go on the screen until ten-thirty, and some of the folks, being suburbanites, had "last trains" to catch, not a soul stirred in the room until the final scene had faded out.

When the picture was over, everyone from the home office felt just about as proud of "Our Son Dick" as his mother did in the story—although the probability is that Richard himself would have said, as he did in the story—"I'm just tol'able!" If that kind of work is "being tol'able," what'll that young man accomplish when he "gets good"?

The occasion had an international aspect, too, because among the guests of the evening was F. E. Adams, who is the managing director of Provincial Cinematograph Theatres, Limited, the biggest motion picture chain in Great Britain, with more than forty first-run house in its line-up, and affiliations with others that bring its strength to something more than one hundred theatres. With Mr. Adams was Captain Davis, the owner of the Marble Arch Pavilion, London, and

Stanley Ball, booking manager of the P. C. T.

There was a strong aggregation of franchise holders around the tables, to see Dick Barthelmess welcomed to the First National fireside, with New York, New Jersey and Pennsylvania in the lead. The Empire State was represented by Jules Michaels and Harold Franklin of Buffalo, Harry Hall of Troy, A. A. Elliott, Mr. Fitzgibbons of Bayshore, and Bill Brandt, of Brooklyn. New Jersey was present in the persons of Louis F. Blumenthal of Jersey City, Louis Bollinger, Irving Rose and A. M. Fabian. Pennsylvania had nearly enough for a football team, for there was Charles Segall, C. Floyd Hopkins, Charles Rappaport, L. Pizor, M. O'Toole, Walter Vincent, S. Wilmer, H. J. Schadd, Daniel D. Bader, E. Forte and John Cook. Most of the Keystone boys brought their wives as well.

New England was led by Nathan Gordon. Mrs. Ayers and Herbert Gillman of Boston were there, as was William C. Hartford. For good measure, Tom Spry of the Boston office, and Colonel Keleher, who looks after New Haven, were in the "Down East" section. Bill Heenan batted for Philadelphia and R. H. Clark for the big Metropolis.

Original franchise holders represented some of the more distant territories. E. V. Richards was up from New Orleans. Sol Lesser upheld the dignity of the West Coast. A. H. Blank sat in for the Middle West. Spyros Skouras looked after the interests of

(Continued on page 14)

Did the Franchise Holders Like "Tol'able David"? Judge for Yourself!

"Richard Barthelmess as 'Tol'able David' cannot be surpassed. The cast is excellent and the settings perfection. A 100 per cent picture of its kind."—Herbert A. Gillman, Dorchester Theatre, Dorchester, Mass.

"A picture the most critical and hardened movie fan will have to have his handkerchief ready for. Entertainment as complete as anyone can hope to enjoy."—Irving Rose, Union Hill, N. J.

"A wonderful picture."—H. B. Varner, Lexington, N. C.

"A truly remarkable picture in every way."—Jules Michaels, Buffalo, N. Y.

"Marvelous picture. Should go big. Acting all that could be desired."—Daniel D. Bader, Point Breeze and Lincoln Theatres, Philadelphia.

"Full of heart appeal and a wonderful punch."—H. J. Schadd, Reading, Pa.

"Marvelous. Exciting. Pleasing. Entertaining. Everything that a picture should be."—Harold B. Franklin, Shea's Hippodrome, Buffalo, N. Y.

"A picture that will touch the hearts of all, and it sure will be a box-office winner."—Charles Segall, Philadelphia.

"It gives me great pleasure to state that in my opinion the acting, scenes and photography are wonderful and the story very good."—Louis Bollinger, Summit Theatre, W. Hoboken, N. J.

"The sterling acting of Dick Barthelmess is an outstanding feature of this red-blooded American drama. It is a story of a 'Go-getter' and has a popular appeal that should make it a good box-office attraction."—Louis F. Blumenthal, National and Central Theatres, Jersey City, N. J.

"A dramatic smash, suspense and thrills galore. Keep up the good work!"—William Brandt, President, New York Theatre Owners' Chamber of Commerce.

"A very good picture."—A. M. Rappaport, Philadelphia, Pa.

"A wonderfully acted picture which holds the interest throughout. Is bound to please. Star and cast are very good."—L. Pizor, Pennsylvania.

"Wonderful star. 100 per cent picture."—Mrs. Frank Davenport, Harrisburg, Pa.

"Very good picture."—Wilmer & Vincent, Harrisburg, Pa.

Every day of Anniversay Week should be a clean-up with these pictures

Straight Shots
At
Fair Game

THE ASSOCIATED FIRST NATIONAL FRANCHISE

Plain Speaking
Among
Ourselves

VOL. 1 NO. 22

DECEMBER 1, 1921

A Bugle Note from the South

Here's a clarion call from south of the Mason-and-Dixon, where the independent exhibitor has been dodging propaganda and intimidation for many a weary month. It's a little aftermath of the Chicago "Get Together" which proves what an inspiring meeting that was.

"Dear Mr. Williams:

"If all the delegates attending the Chicago meeting left with the same opinion and determination that I did, then the meeting was the biggest possible investment on the part of Associated First National for their franchise holders, and guarantees an army of workers which will strive for the perpetuation of an organization which stands for the salvation of the exhibitor.

"You have the slogan—'You will eventually be a franchise holder—why not now?' watch us use it!

"Sincerely Yours,

"A Higginbotham, Manager,
The Columbia Theatre,
Baton Rouge, La."

Well, the manner in which the local "get together" are being held proves that the delegates to Chicago echo the feelings of Mr. Higginbotham. Read the accounts of some of them in this Franchise.

The Advisory Board

ADVISORY Boards are coming into A being everywhere.

That's one of the first and most fruitful results of the big "Get Together" in Chicago.

As often as there is a regional "get together," out pops a local advisory board of franchise holders, ready to commence the constructive work for which they were created.

When the last local "get together" has been held and the echoes have died away, there will be an advisory board for every territory. A new chapter in exhibitor distribution will commence. Another page will be added to the history of the process of making the motion picture industry a business.

In the advisory board, First National has made another important contribution to the efficiency equipment of the entire industry.

TEN DOLLARS

Franchise will pay \$10.00 for every lie or misstatement found in its pages.

Franchise is the only publication in the world that backs the truth and accuracy of its statements with hard cash. It is the only publication in existence that stands ready to reimburse its readers for a breach of faith, whether intentional or accidental.

Just remember this—

We don't pay for purely typographical errors or misspelled words or names.

We reserve the right to insert the First National Trademark in advertisements we reproduce.

The \$10 offer is limited to exhibitors, exchangemen and their employees. This is their publication. We don't want any other readers.

Publication office, Associated First National Pictures, Inc., 6 and 8 West Forty-eighth Street, New York.

You and all the Other Franchise
Holders Editors

How About Comedies?

THAT new Comedy Department which was promised when Associated Producers came into the family is certainly beginning to hum.

There isn't another distributor in the field that can show the comedy line-up that we have, folks. That quartet—Chaplin, Keaton, Sennett, Turpin—is certainly the quintessence of comedy. Ask the American public.

Try "The Idle Class," "The Playhouse," "Love and Doughnuts," any of 'em, as grouch medicine.

With four funmakers to draw to, you ought to make your opposition mad and your public happy.

Oh You "Molly O"!

"MOLLY O" has got the public on the run—in the direction of the theatres that are showing it.

James P. Dunlevy, of the Strand Theatre Company, Akron, Ohio, wired the day after Mabel and Molly arrived:

"Molly O opened to-day to best busi-

ness in months. Congratulate Mack Sennett. It's splendid. Our patrons unite in praising it as Mabel Normand's very best picture."

Mr. Dunlevy is not alone in his opinion or his experience.

Sam Katz, after playing "Molly O" at the new Balaban & Katz Chicago Theatre, sent an enthusiastic wire to Mack Sennett on the results of the run.

You'll find it elsewhere in this issue.

Looks like "Molly O" was a prime favorite with showmen.

Sense vs. Censors

SOME day the citizens of this country will take censorship seriously enough to realize what a vicious thing it really is.

It has often been said that censorship is un-American and undemocratic, and many people have thought those statements merely high-sounding and rhetorical phrases.

They are not. They are statements of fact.

The reason that censorship is vicious and immoral—more immoral than any work it ever prohibited—is because it takes individual vanity, individual ignorance and individual prejudice, and elevates them to the dignity and power of the law of the land.


A censor is the same kind of irresponsible tyrant as the absolute monarch, with one difference—that he has not the power of life and death. But, in his heart, he is the same bigot who, six hundred years ago, slaughtered men, women and children because their opinions differed from his. He would use the same bloody methods of imposing his views on his neighbors to-day, if society would permit him to do it. It is probably his chief regret that he cannot use the prison-cell, the rack, the wheel and the headman's axe to compel the acceptance of his own notions.

Censorship is not taken seriously by the American people because most of them regard it as an engine of political graft and patronage, and it is impossible to arouse the indignation of an American community over such matters.


When, however, they begin to realize that censorship is merely the first step in a movement to deprive them of all their liberties of thought, speech and action, censorship will be swept from the face of this country, and the political parasites who are living by it will have to look elsewhere for their perquisites.

"Molly O" is going strong on Broadway and will do the same for you


HERE'S a reproduction of the handsome illuminated Charter that is being issued to Franchise holders in New South Wales and Queensland by Australian First National. It is a beautifully colored and printed souvenir of a great organization.




J. A. HENRY
Sydney, New South Wales




A. R. HENRY
Sydney, New South Wales




J. HENRY
Sydney, New South Wales




J. HENRY
Sydney, New South Wales




J. HENRY
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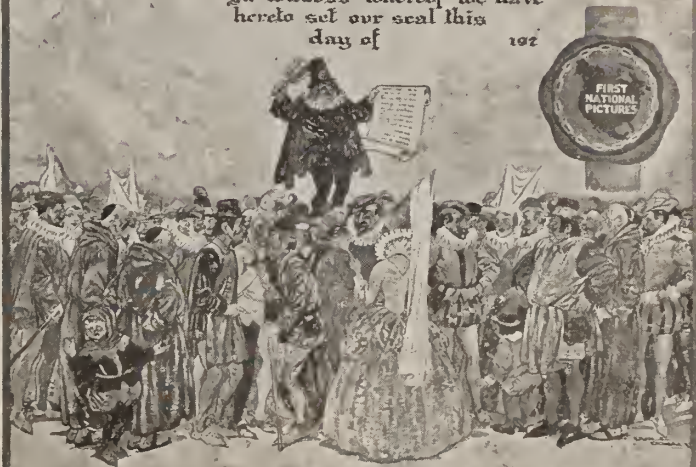
J. HENRY
Sydney, New South Wales

Witness all people that


... hath been granted a franchise by the First National Exhibitors of Australia Ltd where-by he, and he alone in all this district hath the privilege to screen first and foremost all pictures released by the said First National Exhibitors of Australia Ltd.

And know all people that this charter is a portent of great pleasure to each and every patron of this theatre and other theatres exhibiting this charter for its standstill as a symbol of good faith between proprietor and patron, guaranteeing each week a great star feature film made by one or other of the great acting and producing geniuses allied with the great First National Exhibitors of America.


In witness whereof we have hereunto set our seal this day of 192




First National - The happy bell-ringer of the moving picture world announces the glad tidings -




J. HENRY
Sydney, New South Wales




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Sydney, New South Wales




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Sydney, New South Wales




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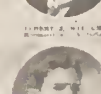
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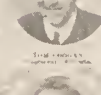
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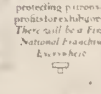
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Sydney, New South Wales



J. HENRY
Sydney, New South Wales

With the Compliments of

First National

Exhibitors of Australia, Ltd.

A Souvenir of Success

Prominent Australian Exhibitors who are among the many progressive showmen presenting First National Pictures

Counting Up After The Last Show

New Tie-Ups for "Molly O"

Announcement has been made by Mack Sennett's Department of Exploitation that two new tie-ups of national value and importance have been effected for "Molly O," soon to be released through First National.

One tie-up is with the Molly Mayde Mfg. Company, 921 West 6th street, Los Angeles, who are manufacturing a "Molly O" house dress, and the other tie-up is with the Patsy Frock and Romper Company, 1017 Figueroa street, Los Angeles, who are placing on the market a "Molly O" silk petticoat. Both of these concerns distribute their product nationally, and these tie-ups bring to the production several thousand more window displays and extensive magazine and newspaper advertising, in addition to all the exploitation already received, and to be received by virtue of the other tie-ups which were announced recently.

The Exploitation Department is now at work on several other tie-ups of national interest, and announcement will be made just as soon as they are completed.

The combined tie-ups give "Molly O" about a quarter of a million display windows throughout the country, besides the tremendous amount of newspaper and magazine advertising and publicity. This exploitation campaign has placed "Molly O" in the position of being the most thoroughly exploited motion picture this industry has ever known, besides bringing out some new ideas in the exploitation of motion pictures.

—F N—

THE Virginia theatre, Charleston, W. Va., is still up to its old trick of conjuring up picturesque lobby displays. Notice these two, one for "Peaceful Valley," the other for "The Passion Flower." The "Peaceful Valley" set is rather more elaborate than the other and more pictorially appealing. But there's a lot of atmosphere in the Norma Talmadge lobby, and you will observe that the theatre uses cut-outs in both instances.

—F N—

A SIMPLE and inexpensive exploitation stunt for "Lessons in Love," the First National release featuring Constance Talmadge, was used by the Queen Theatre, at Knoxville, Tenn., when the front was made to resemble the front of a matrimonial agency and love school, with appropriate signs over the doors and a profusion of hearts of red cardboard with the title of the picture painted on them strung about the lobby.

On its first showing this picture was not exploited and on this, its second run, with exploitation, a very good business was done.

—F N—

WE never get a chance to tell you what we think of ourselves, because somebody else is always saying such nice things about Franchise. Here's the latest, a kind word from the British exhibitor leaders across the water, who have been watching Franchise and have come to the conclusion that it isn't half-bad.

Read it:

THE CINEMATOGRAF EXHIBITORS
ASSOCIATION OF GREAT BRITAIN
AND IRELAND
BROADMEAD HOUSE
PANTON STREET, London, S. W. I.

Dear Sirs:

I much appreciate the copies of the "Franchise" for the months of August and September you so kindly sent me and also for your offer to keep me supplied regularly



The manager of the Virginian is certainly a "cut-up" with "cut-outs." Witness these two here illustrated. We've seen a lot of clever cut-out work, but this comes very near winning the porcelain-lined lingerie

with the future numbers, which I gratefully accept.

I have read the magazines received with very great interest and pleasure and congratulate you in the production of a real live trade organ exhaling sound, commercial sense to its subscribers.

With good wishes,

Yours very truly,

S. F. MacDONALD,
President.

Messrs. David P. Howells, Ltd.,
29a Charing Cross Road,
London, W. C. 2.

—F N—

ONE thousand people have already stopped at the box office of the Regent theatre, one of the First National franchise holders of Syracuse, N. Y., and asked to be put on their booklet mailing list. These little booklets, which contain the program for a week in advance, have been very popular.

Mr. Gilbert, the owner of the theatre, says that it costs him about \$50 a week for printing and mailing them.

EVER hear of using the same lobby display for two pictures? Well, that's practically what Milton Grostien did at the Star theatre, Portland, Oregon, last month.

Grostien decided to have a James Oliver Curwood week, so he booked "Nomads of the North"—rebooked it, to be more accurate—and "The Golden Snare." A lobby display representing the exterior of a cabin in the snow-bound north was arranged, with the window of the cabin serving as the box-office window. Curwood's name was splashed all over and, although "Nomads" has played Portland God knows how many times, business was fine. A few minor changes in the lobby display made it do equally well for "The Golden Snare" the last three days.

—F N—

GROSTIEN has been doing encores on First National attractions that have been more than usually popular for some time now, and he thinks it's a great idea.

He's not the only exhibitor in the northwest who has brought back box-office winners for new engagements, however.

Read the back cover about FREE Anniversary Week accessories

"One Arabian Night" took the Nation's capital by storm. Ask Mr. Crandall

Keeping Tabs on the Home Office and Its Visitors



Love" by means of a direct mail campaign.

PAUL MOONEY stepped into the office to tell us Robert E. Lee is manager of the Crystal theatre, Beaumont, Tex., just as we received this "shirt sleeve diplomacy" photo of R. R. McKinley, manager of the Rex theatre, Dunkirk, Ind. Having called your attention to these famous monakers, we pass on the information that Mr. McKinley wrote the home office to let it know he had put over "What Women

supervising director of Hobart Bosworth productions for the last year.

"The Silent Call" is going to be one of the biggest pictures of the year, or we miss our guess, while "The Sea Wolf," the latest Bosworth vehicle screened for the Home Office staff, is one of the best he has had in years.

* * *

IN the list of Barthelmess dinner guests, we saw at the Home Office Tom Spry, of Boston, with Herbert Gilman, of Dorchester, Mass. Mrs. Ayers, of Boston, and Max Nathanson, of Providence; Bill Heenan, of Philly, had in tow Messrs. Ford, Rappaport and Segal, Philadelphia exhibitors.

* * *

THE Solid South had to do without several of its best men for a few days, because Guy Wonders and Tommy Goldeberg, of Baltimore, Gol. H. B. Varner, of Lexington, N. C., and Carson Bradford, of Miami, Fla., were looking over 6 West 48th Street, and, incidentally, some new product.

Length, 5651 feet—Running time, 68 minutes—Laughing time, a life time.—ALF'S BUTTON.



FOLLOWING the break-up of the Get Together, a number of the delegates and other franchise holders dropped in at the Home Office in New York, among the visitors being A. Mandelbaum, of Cleveland; R. D. Craver, of Charlotte; J. D. Pryor, of Richmond, Va.; Sol Lesser, C. C. Griffin, Mike Gore, J. L. Lazarus, all of California; John E. McCormick and Mike Levee also stopped a few days in the Big City.

* * *

TWO Associated Producers were home office callers during the week—Larry Trimble, who made "The Silent Call" in collaboration with Jane Murfin, and Max Graf, who has been

D. J. Shepherd, Manager of
Branford, Newark, N. J.



IN the early part of the year a quiet gentleman slipped out of Orange, N. J., and into Newark where he took the management of one of the handsomest theatres in the United States.

The young man is D. J. Shepherd and the theatre is the Branford. No matter how quiet the young man may have been the people of Newark soon began to know his presence, to appreciate his thoughtfulness and realize that he is making the Branford one of the most popular theatres in Northern New Jersey.

Mr. Shepherd is a great First National Booster. He carries a copy of the FRANCHISE home with him at night and sleeps with it under his pillow. He is here shown reading the FRANCHISE which the postman has just handed him.

* * *

Barthelmess Adopted as First National's Son

(Continued from page 9)

St. Louis. President Robert Lieber was the guiding spirit of the evening.

And Colonel Henry B. Varner, who happened to be in Washington about the time the dinner was planned, ran over to New York and took in Dick's adoption because, among other things, sleeping accommodations are scarce in the Capital unless you're one of the Conference Kids.

Inspiration Pictures was visible in the persons of C. H. Duell, president, and Mrs. Duell; Richard, the lion-hearted star himself; Henry King, the silent director; George Morris, publicity expert; and E. L. Smith.

The home office was represented by Mr. and Mrs. J. D. Williams, Harry O. Schwalbe, Mr. and Mrs. C. L. Yearsley, Mr. and Mrs. E. J. Hudson, W. J. Morgan, Floyd Brockell, George R. Grant and Lesley Mason.

The trade press aggregation was a brilliant array of writers, including William Allen Johnston, of Motion Picture News; J. W. Dannenberg, of Wid's Daily; J. S. Spargo, of Exhibitor's Herald; L. W. Boynton and Monte Sohn, of Exhibitor's Trade Review; Miss Louella O. Parsons, of the Morning Telegraph and Edward Weitzel, of Moving Picture World.

How About It, Boys?

For some months we have been inserting in this publication a copy of the First National Photoplay Editor's Clip Sheet in the belief that in many cases exhibitors find these news items and stories of current and forthcoming attractions not only of interest to themselves, but also available for use with their local newspapers.

We are very glad to continue this free service, but in order that we may have a guide as to how generally the Clip Sheet meets with either or both of the indicated uses by exhibitors, you are earnestly requested to **FILL IN** and **MAIL** the **COUPON** below if you desire to continue to receive the Clip Sheet.

Eddie Franchise,
Ass'd First National Pictures,
6 West 48th Street, N. Y. City.

Dear Ed.:

I need the Clip Sheet in my business and I use it right along.
Keep it coming.

.....Name

.....Theatre

.....City.....State

Look at what an expert says of "ToTable David" on page 17

"Two Minutes to Go" a Touchdown for Theatres



Football motif carried through at Branford theatre, Newark, for "Two Minutes to Go"

JUST because the football season has closed in the East is no reason why exhibitors should not continue to cash in on Charlie Ray's "Two Minutes to Go," because the football spirit is kept actively alive until after January 1, due to the fact that big games are played on the Coast and in the South as late as Christmas.

During the hectic hours of the season, this picture has been a touchdown for Franchise holders in various sections of the country and, as "Bugs" Baer would say, has "knocked them for a goal" in virtually every instance. For the benefit of those exhibitors who have not played it as yet, Franchise has assembled a number of the best exploitation stunts that have been pulled up to date with success.

Just before the University of Cincinnati was going into one of its biggest games, R. H. Haines, First National manager in Cincinnati, took a print of "Two Minutes to Go" out to the training quarters and screened it, with the result that the picture got profitable advance publicity before it was shown in a theatre.

Many exhibitors have put over the picture by making a direct appeal to the colleges and schools.

At the Notre Dame-Indiana game permission was obtained to place a huge banner above the score board in the field. This banner measured thirty feet in length and six feet in height, which made it plainly visible from every part of the grandstand and bleachers.

Manager Herbert H. Johnson, of the Luna theatre, Lafayette, Ind., made a stupendous event out of the Ray First National feature. Lafayette is the seat of Purdue University and Johnson made a hit by having the members of the college and high school teams as his

guests. Upon entering the auditorium the guests found it gay with college banners and pennants and just before the picture presentation a fine singing quartet made its appearance and sang a number of appealing college songs such as "Boola Boola," "Old Nassau" and others.

Wm. C. O'Hare, manager of the Princess theatre at Sioux City, Iowa, made the most of the "homecoming" at Morningside College during what had been a month of unusually dull business. The homecoming celebration was slated for Saturday, October 29, two outstanding features of which were a big parade through the downtown business section, followed by a football game on the college gridiron. Banners relative to the merits of the gridiron match to be seen in the picture were very much in evidence, both in the parade and at the ball game.

Originally booked for four days, "Two Minutes to Go" was held over a fifth day, all but breaking box office and attendance records.

Ten days before the opening of the picture at the Branford, Newark, a teaser ad, one inch, single column, was put in the dailies.

The week previous to the opening M. J. Cullen, publicity director, made a personal trip to each of the high schools in the city and nearby towns, where he conferred with the principal and football coach in regard to having the football squad of the school come down on a certain night and designated the night for the school that was attending. The heartiest co-operation was received from the schools and the sporting editors of the papers just ate all the press matter that they could get hold of, for every team had important games to play.

The cheer leaders worked in the aisles and from the outbursts of cheers that came from the crowd it created an atmosphere of a real football field.

The prologue preceding the picture was arranged by Gordon Reid and was as follows:

A scrim drop, cut in the shape of a large football; behind the scrim miniature goal-posts were erected and the soloist, Miss Norma Leyland, sat on the cross-bar and rendered a solo. Each night she sang a verse of the song, using the name of the school attending, which made a big hit with the boys. As she finished, the title, "Charles Ray in 'Two Minutes to Go,'" slowly lighted up, the picture started. A purple drop formed the background of the prologue with numerous colors playing on it from baby spots and arc lamps. The predominating colors were red and blue, which blended into a beautiful deep purple when they hit the background.

Coming at the height of the football season, "Two Minutes to Go" afforded Managing Director Edward L. Hyman at the Brooklyn Mark Strand ample means of putting over the production. Most important was his prologue, which was the high light of his show.

Credit is due Mr. Hyman for his ability to present atmospheric prologues of the type of "College Days," the name of the one used for Ray's picture. A typical student's room was used for the setting.

Joseph Plunkett, managing director of the New York Strand, who ran the picture ahead of the Brooklyn Strand, had gone even further in establishing the college spirit, using a chorus of twelve male voices. The men were made up to represent eleven football players and their coach, as shown in the illustration.

Prologues used (left) at Brooklyn Strand and (right) New York Strand



SERVICE

Let us list you for regular free service of Mats (or Cuts) for the CLIP SHEET. Fill in and mail coupon opposite.

Clip

THE PHOTOPLAY



Snappy Stories and

ASSOCIATED FIRST NATIONAL

6 West 48th Street

SANTA PLAYS ROLE IN CHRISTMAS SCENE

When Grizzled Old Cheer-spreader Appears on Screen Kiddies Believe in Him

"Ain't no Santy Claus."
"Is."
"Ain't."
"My paw says there is."
"Your paw's fooling you like they fool all the other kids."
"No, sir, it's true. Saw Santy Claus myself."
"Nobody ever seen Santy Claus, because there ain't no Santy Claus."
"I saw him myself right in the movies, and it's true."
"No fooling?"
"Sure I ain't fooling. He was there."

So that settled it, and here is how it happened.

A few chunks of cardboard, a bucket of salt, some plaster, some bits of old glass and a few odds and ends—and presto!—it was Christmas eve.

And as the moon glistened on the bitter cold New England town with the spire of the Methodist church, austere and chilling, dominating the snow-bedecked landscape, Santa Claus, reindeer team and all, flew across the horizon to fill the stockings of the good little boys and girls.

The scene described is a part of Thomas H. Ince's big picture drama, "Hail the Woman," which will soon be released by Associated First National Pictures, Inc., and the bleak village is a miniature, built at the Ince studios in Culver City, Cal., where the thermometer never goes below 50 degrees.

It was an exact replica of the little town of Flint Hill, Mass., where the Ince drama is laid. Of course, it was impossible to find snow even in Flint Hill in the summer time, and it would have been impractical to transplant the cast of players to New England for the required scenes. So Mr. Ince called on Nick Kaltenstadler—Camouflage Nick they call him—and Nick took a few knick-knacks and built it.

It was complete in every detail. Cardboard and plaster built the houses, the stores and even the church. Little twigs from the studio lawn furnished the trees. Old pieces of glass provided the windows. Clippings from newspapers furnished the signs. And plaster and salt made the snow.

When it was finished double exposure photography brought Santa Claus (Oh, the genuine, of course!) and his reindeer.

And as the scene flashes across the screen, it is said, doubting kiddies who see it will wonder if, after all, there isn't really a Santa Claus.

The feeding of the army of people employed on the Brahma temple set in J. L. Frothingham's production of "A Bride of the Gods," was no small task. Just one lunch which was served to all the participants cost more than \$2,000.

Yuletide Spirit Spreads to Screen



Florence Vidor in a scene from Thomas H. Ince's all-star feature production, "Hail The Woman," a most timely attraction to be distributed through First National.

MY, HOW BILL HAS GREW!

You all remember "Bill," the little pup that appeared with Charlie Chaplin in "A Dog's Life."

Well, the other day Marshall Neilan needed a pup like Bill for some scenes in "Penrod" and so he sent for the dog.

When Bill arrived he could hardly get into the "prop" room door.

"What's this elephant doing here?" asked Bob Landers, master of props.

"That's Bill, the hound Mr. Neilan sent for," came the reply.

"My, how Bill has grew!" exclaimed Landers as the dog flicked an inkwell from the desk with his tail.

Regardless of the dog's bulk, Mr. Neilan is strong for Bill, so with a few changes in the scenario, the hound became an actor in "Penrod."

Meanwhile members of the cast spend much of their idle time trying to guess what breed Bill might be, for although as a pup in "A Dog's Life" he started out to be a fox terrier, he has evidently changed his mind since then and decided to become a dinosaur.

Australian Grooms

Australia also is having its censorship problems. The blue-spectacled kill-joys out there have changed the title of Carter de Haven's "Twin Beds" to "A Sleepless Knight," despite the fact that the stage version toured Australia under the original title of "Twin Beds."

They Can't Tempt Hope

They can't tempt Hope Hampton away from the silver sheet, try as they will. The charming star of "Star Dust" has received a flock of stage offers lately, but she has turned a deaf ear to them all. Hope is going right ahead with her plans to film "White Faith," a novel by William Dudley Pelly.

Smooth as That!

Advertising tieups are doing great things for the films.

"Molly O" silk is to be named for Mabel Normand. Because that's what Mabel's as smooth as.

"Molly O" tea biscuits will be named for her. That's what Mabel gets for being crisp and sweet.

And if you're a gal and jaunty you'll wear a "Molly O" hat.

A big shoe concern will give a prize to some Cinderella-footed femme to launch the "Molly O" shoe.

Fashion Fancies

In "Smilin' Through" Norma T. Madge appears in a quaint charming gown of the style worn 1800, which is most timely at present. The single exception to the prevailing straight silhouette is this vintage type of evening gown with its pointed, close fitted corsage, and its distended skirt billowing out from the hips. The material is exquisite taffeta and shimmering tissue trimmed with flounces of chiffon and garlands of tiny flowers, recreating a bit of the old time beauty and charm of costume of that period.

Of course, it's green, the Molly crepe which is used for the foundation of the lace gown worn by Mabel Normand, mischievous, with little star of "Molly O." The arresting vividness of color and the so pliability of this crepe make it most admirable background for the delicate tracery of the fine black lace which veils the entire gown. As a design, the high neck line, the open floating sleeves, denote the denier of fashion. An interesting note the attention given to the girdle which is trimmed with exquisite hand made flowers of the green crepe. They also appear in the scallops of the sheer black lace at the bottom of the skirt.

For winsome Madge Bellamy, who plays one of the leading roles in "Hail the Woman," nothing could be more fetching than the black chiffon hat, with a wide drape crown, from which falls a long uncurled ostrich plume. The hat was designed specially to wear with silver beaded black chiffon gown.

Most beguiling is lovely Katherine MacDonald, in a flock of mauve taffeta and embroidered net. The delicate color and material make a bewitching combination. The tiny puffed sleeves and the entire bodice are of taffeta, the embroidery appearing only on the skirt in a wide panel. With this is worn a huge corsage bouquet of orchids and pink rosebuds.

A Bonny Gift

Hoot, mon!
Can you picture Katherine MacDonald, the beautiful, in kilties?

She has a pair of 'em—or a set, or however you classify the Scotch national toggery.

They arrived the other day direct from heather-land and were sent to the First National star by Angus MacDonald of Glasgow, who after consulting with a heraldry specialist claims to have discovered his great-great-grandfather was a forty-second cousin of Katherine MacDonald's steenth second cousin.

Unfortunately, Miss MacDonald was making a South Sea Island picture, "The Infidel," and the kilties were of little use to her at the time.

Sheet

Newsy Notes from

IONAL PICTURES, INC.

et, New York

MAT (or Cut) SERVICE

(Strike out alternative)

Newspaper

City State

No. 17

A RAVISHING PERFUME

Buster Keaton spilled some chemicals in the developing room the other day while working on the print of "The Boat," with the result that he claims to have accidentally discovered a ravishing new perfume. Buster says he's going to give the perfume a national advertising campaign. Harry Brand, of the Keaton forces, upon instructions has drawn up the following eulogy:

"D'jer Smellit is l'odeur supreme. This beau extrait comes from the Keaton atelier and is pronounced by all to have an odeur si exquise that even a Missouri hound dog can smell it without rolling over on his back and showing the public his chest. "D'jer Smellit is un grand triomphe (which, as may have been guessed by those of our readers who understand English, means great triumph), in fact it is magnifique . . ." Here Harry runs off at a tangent—he doesn't like to write perfume advertising—and reverts to his native French in which reappear at intervals such phrases as Sacred Name of a Cow, Imbecile Son of a Swine and Sweet Smelling Scents of sachet. Somebody will have to tether Harry; he's running wild.

A Princess

A little electrician's daughter lying around the set where we have been making 'Smilin' Through' for First National release gave me a very valuable lesson recently," says Norma Talmadge.

The little girl had a piece of tattered cheesecloth dangling from her head which trailed behind her as she walked like a train.

"Who are you pretending to be, Norma?" I asked.

"I'm not pretending," she said, "I am a princess."

"That's what an actress must do," said Norma. "She must not pretend; she must actually be the character she is playing."

Society Flocks To Studio

Mr. Lydig Hoyt's plunge into motion pictures has attracted a swarm of society notables to the Talmadge studios.

Among those appearing with Norma in her latest starring vehicle, "The Man Who Smiled," are Viscountess M. F. De Frise, Miss Elaine McKelley, daughter of a famous New York social specialist, Dr. Henry Coggeshall, and Miss Jean Meredith, whose first histrionic experience was in the Junior League show last year.

A \$68 Smile

While "shooting" the initial scene in J. L. Frothingham's newest production, "The Man Who Smiled," it was essential that a six-months-old baby appearing in the picture, smile and cry.

Director Edward Sloman had no difficulty in getting the infant to register the latter emotion, but when it came to inducing the wee artist to produce a first class grin a real obstacle was confronted.

All work was held up for the entire company while the infant was being coaxed and cajoled, and a statistician on the "set" at the time, figured the cost of the baby smile at \$68—actual time lost, electricity used and all salaries of those in that particular scene.

Neilan Adopts New Style

The manner in which "Bits of Life," Marshall Neilan's newest feature, has been received at various previews both in the East and West has prompted this producer to concentrate on episodic productions of this nature on the completion of "Penrod."

CHANGING OF SHIPS' NAMES IS PROHIBITED

A warning to motion picture production companies has been issued by the Internal Revenue Bureau of the Treasury Department against the custom of changing the names of ships for motion picture purposes.

Motion picture companies have, in the past, christened many vessels with impunity by the simple expedient of obliterating the registered name and painting in the name called for by the scenario.

This week, however, an old ruling on this subject was brought to light when two revenue officers boarded the steam yacht Lily at San Pedro and instructed James Young, directing "The Infidel" for First National release in which Katherine MacDonald is starred, to restore to the good ship the nomenclature called for by the nautical registers.

The script for "The Infidel" called for the name "Copra Queen" and it figured so prominently in subsequent action that this title could not be changed. Hence Uncle Sam's ruling in the matter will put the Katherine MacDonald Pictures Corporation to the expense of numerous double exposures in every scene where the stern of the yacht appears.

Here's Dick Barthelmess in His First Star Part



Richard Barthelmess in "Tol'able David"

Richard Barthelmess as "Tol'able David"

Richard Barthelmess is going to have a right merry Christmas this year. He has every reason to celebrate, too, for the handsome and popular young screen actor is now a star in his own right. Dick, by the way, recently completed the filming of his first starring vehicle, "Tol'able David," by Joseph Hergesheimer. It's his Christmas present to the picture-going public this year. Some present, too, if all the advance reports are to be believed. "Tol'able David" will be an early First National release. It is declared to be not only the finest picture in which young Barthelmess has yet appeared, but it is also said to be one of the greatest photodramas ever produced anywhere.

Home Brew

Take one dress coat, two struggling artists, one snuggling girl. (Of course, both s. artists are in love with the one s. girl.)

Mix together in a small art studio in approved Charles Ray fashion.

And the result's "R. S. V. P."

Straight From Bagdad

Pola Negri plans to visit the United States soon.

Boy, cancel my trip abroad!

FILM FLASHES

Critics and screen artists crowded the new Wilshire theatre of Los Angeles to the doors recently when "A Bride of the Gods," J. L. Frothingham's most pretentious production, was given its initial screening. No greater tribute was ever paid a producer than that accorded Mr. Frothingham when over eight hundred of the most representative members of the Los Angeles film colony, in attendance at the preview, applauded scene after scene as the story unfolded upon the silver-sheet, and at its conclusion showered the producer with sincere congratulations.

"A Bride of the Gods" was directed by Edward Sloman, photographed by "Tony" Gaudio and enacted by an all-star cast headed by Marguerite De La Motte. The play was adapted from I. A. R. Wylie's widely read novel of British and Indian officialdom, "The Daughter of Brahma."

"A Bride of the Gods" will be released in the near future by Associated First National Pictures.

The title of Andrew J. Callaghan's attraction, formerly "Woman and Superman," has been changed to "All for a Woman." The production will be released by Associated First National Pictures, Inc.

"The Man Who Smiled," an original story, produced by J. L. Frothingham, was completed this week at the Brunton studio. The cast includes such well known names as Marcia Manon, William V. Mong, Mary Wynn, Edward Sutherland, Lucile Ward, Harry Clark, Fred Malatesta, Charles French and little Bruce Guerin. The story is that of a Russian Jew who emigrates to America where he seeks freedom and fortune in the Ghetto of New York.

"The Blockhead," third of a series of Mack Sennett two reel comedies to be released through Associated First National Pictures, starring Billy Bevan, with Mildred June in the leading feminine role, and directed by Roy Del Ruth, is now well under way at the Sennett Studios. The supporting cast for Mr. Bevan and Miss June includes George O'Hara, Kewpie Morgan, Albert Cooke, Irene Lentz, Jack Cooper and Bobbie Dunn.

"Blind Hearts"

"None so blind as those who will not see."

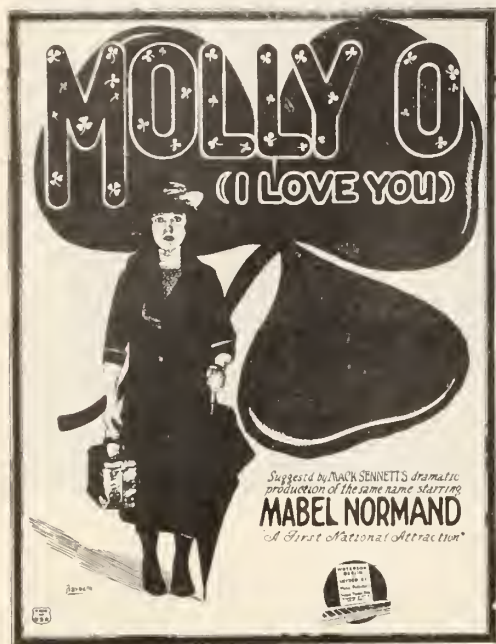
So reads the Old Proverb.

And verily 'tis true.

Hobart Bosworth as Lars Larson, the deep-chested hero of "Blind Hearts" closes his heart to all forgiveness and understanding until—

But wait till you see it with music

"Tie-Ups" Backing Up Sennett's "Molly O"



"Molly O" Song Cover—A Singing Contest Suggestion

THE advertising campaign to be carried out on each of the "Molly O" tie-ups, by the individual manufacturers, is one of the most tremendous ever undertaken with the idea of benefiting a motion picture, and it includes a variety of mediums with a circulation that is difficult to estimate but will run far into the millions.

As part of their national exploitation campaign on the "Molly O" biscuit, the Loose Wiles Biscuit Company is issuing to its 150,000 dealers throughout the country, three different styles of advertising matter. One streamer three feet by one foot in size, carries a picture of Mabel Normand with prominent reference to Mack Sennett and "Molly O." Another streamer, somewhat smaller, carries a similar picture of Mabel Normand with similar reference to Mack Sennett and "Molly O," and a stiff bristol card carries about the same style of

Reproduction of window card put out for "Molly O" silk



copy. The Loose Wiles people have advised Mr. Sennett's exploitation department that the combined quantity of these three styles of posters aggregates one million.

Sidney G. Hirschberg & Company, who are manufacturing the "Molly O" hat, are carrying on an extensive trade paper advertising campaign. They have gotten up a four-page insert in colors, which is being published in such magazines as the "Illustrated Milliner" and others of its type. Considerable publicity matter, hooking up the picture with the hat, is also being published in various fashion magazines. To assist the dealer, the hat manufacturer has gotten up a very effective card 10"x14" in three colors, carrying an artist's sketch of Mabel Normand with prominent reference to "Molly O."

SAM KATZ BREAKS RULE ON MOLLY O

SAM KATZ, of Balaban & Katz, Chicago's great theatre men, and a member of the Executive Committee of Associated First National Pictures, is not a ready letter writer. He rarely permits himself to be quoted on the merits of a production. But he has broken his rule on "MOLLY O." Read this telegram he sent to Mack Sennett at Hollywood, November 19:

Molly O great success our Chicago Theatre this week. No picture this year has satisfied our audiences as did Molly O. Audiences, critics and ourselves unite in calling Molly O great success. Box office receipts prove audiences' satisfaction. Melodramatic finish adds life to beautiful story. Kindest regards.

The Mallinson Silk Company's advertising on "Molly O" silk is also far reaching and lavish. Full page advertisements, based on the "Molly O" teaser one-sheets issued by the Sennett exploitation department are being run in such papers as the "American Silk Journal," "Women's Wear," and other fashion publications. Advertising copy is being furnished the individual dealers for their use in their local newspaper advertising, and in addition they are furnished with two sets of cards for window and departmental display. These cards, one of which is 5"x7" and the other 11"x14", are an exact reproduction of the "Molly O" teaser one-sheets, both in style and in color.



"Molly O" Hat Window Card

The Inter-Ocean Playing Card Company and the Midland Playing Card Company, which are putting out "Molly O" playing cards, are issuing to their readers, through 8,000 jobbers, a novel window display in the form of a triple hinged card about 1 foot high and 3 feet in width, done in colors and carrying a picture of Mabel Normand and prominent mention of Mack Sennett and "Molly O." The manufacturers assert that more than 25,000 of these window display sets have been made and distributed.

Waterson, Berlin & Snyder, who have published the "Molly O" song, are carrying on an extensive theatrical and national magazine advertising campaign. They are also issuing window display matter and throwaways for distribution by their dealers throughout the country.

I. Miller & Son, who are furnishing shoes for the "Molly O" shoe contest, are serving their dealers with advertising copy for use locally in the newspapers, giving "Molly O" considerable credit and with suggestions for window displays.

The Cutex Company is using a picture of Mabel Normand and reference to "Molly O" in their advertising, which they estimate will reach forty million people; and Leever Brothers, manufacturers of Lifebuoy soap, plan to reach thirty million people with a similar campaign.

Inside Spread of Special Art Folder Advertising "Molly O" Hat



"All for a Woman" thrills will make them leap from their seats

"We Can Say It, Shout It, Roar It!"

What Motion Picture News (Dec. 3 Issue) Said About "Tol'able David"

A MUSICLESS, projection room screening of "Tol'able David," Richard Barthelmess' picture produced by Inspiration Pictures for First National release, convinces of two things—first, that Dick Barthelmess can be among the most likable screen personalities with or without Griffith supervision, and second, that one of the most enjoyable, powerful, yet simply-made features of the year has reached the screen.

"Tol'able David" is adapted from a short story by Joseph Hergesheimer. To say that the picture is as fine as this fiction master's work, is saying a whole lot, yet we can say it,



shout it, and roar it, with all sincerity. It is a production with the right kind of foundation—a human, powerful, convincing story, laid in a picturesque locale, developed in fitting atmosphere, rich in characterizations that ring true. To this foundation is added the star (you know his worth), a capable cast, good direction, and fine rugged exteriors. There are no cabaret scenes, sinking ships or race track scenes. It is all story.

A detailed review of the feature will appear in next week's issue of the Motion Picture News.

Matthew A. Taylor.

\$500 Harem Costume Contest Extended 60 Days

Delay in Release of "One Arabian Night" Causes an Extension to Give All the Fair Usherettes a Chance



Miss Alice Weyl

GIRLS, there's still time for you to get in on a share of that \$500 that is to be given away in prizes by Associated First National to the usherettes who make and wear the most effective Turkish costumes during the showing of "One Arabian Night" at the theatres where they are employed.

The contest was scheduled to close December 15th, but owing to a delay in releasing "One Arabian Night," which has made it impossible for many girls to get into the contest, it has been decided to extend the competitive period for sixty days, thus making it close February 15th.

Herewith we show you two pretty usherettes who have designed effective costumes, well under the \$5 limit prescribed, and they sure look good, don't they. Both Miss Weyl and Miss Stevens are employed at the Majestic theatre, Ponca City, Oklahoma, where the Pola Negri special had its first showing in the baby state. You'd be surprised how little these costumes cost.

You, Miss Usherette, should get busy NOW, and win one of the following prizes:

First Prize	\$50	Second Prize	\$40
Third Prize	\$30	Fourth Prize	\$20
20 Prizes, each.....	\$10	32 prizes, each.....	\$5

RULES OF CONTEST

Each girl must make her own costume. It must be Turkish in design, and worn in the theatre during the run of "One Arabian Night."

No costume must cost more than \$5. This does not include shoes or stockings, girls being permitted to wear such as they usually do.

In case two costumes are judged of equal merit, each of the contestants so tied will receive the full amount of the prize in question.

Photographs of the girls in their costumes will make it easier for the final decision to be made, though this is not compulsory. A description of the costume, with receipted statement of its cost, is all that is required. Address Publicity Department, Associated First National Pictures, 6 West 48th Street, New York City.

Costumes rented or loaned are absolutely barred.



Miss Floy Stevens

"The Silent Call" will be the Big Noise wherever it is shown

First Runs Vie In Exploiting "One Arabian Night"

SINCE "One Arabian Night" was released in the various Franchise zones, there has been an inspiring lot of beautiful exploitation and presentation work done by the first run theatres—so much so that it would appear they are vying with each other to see which can evolve the most brilliant display.

On the opposite page we are publishing photographs of three recent efforts, in addition to the splendid advertising which the Circle, Indianapolis, used. Illustrations of the Circle's prologue and special art posters will be shown in the next issue of Franchise.

That window display put over in Milwaukee was a real triumph. It was used in the Bunde & Upmeyer jewelry store, known as the "Tiffany of the Middle West." This firm is very exclusive and rarely lends itself to advertisement of anything other than its own products, but Ed Weisfeldt, of the Milwaukee Strand, was able to convince them of the beauty and dignity of the display and the picture, and the result was that he had his attraction before the eyes of thousands passing daily one of the busiest spots in the city.

The Tivoli theatre in San Francisco has long had the reputation of putting on the most artistic prologues in the city, but their prologue on "One Arabian Night," illustrated opposite, far surpassed anything it had shown previously.

The prologue was designed by I. E. Phelps, manager of the Tivoli, and considering it was the most inexpensive ever put on in the house, it is safe to suggest that it scored 100 per cent. in comparison with other prologues that had cost three times as much.

"One Arabian Night" received a colorful presentation at Shea's Hippodrome, Buffalo. Harold B. Franklin arranged an attractive prologue in which Margaret Briscoe, of the Capitol theatre, New York, appeared in Oriental garb, closely resembling that worn by Pola

A case typical of the value that many newspapers place on the special publicity presented on "One Arabian Night" in the First National press sheet. The Jensen & Von Herberg publicity man in Tacoma put over this half page. If he can, you can, says Lukan.

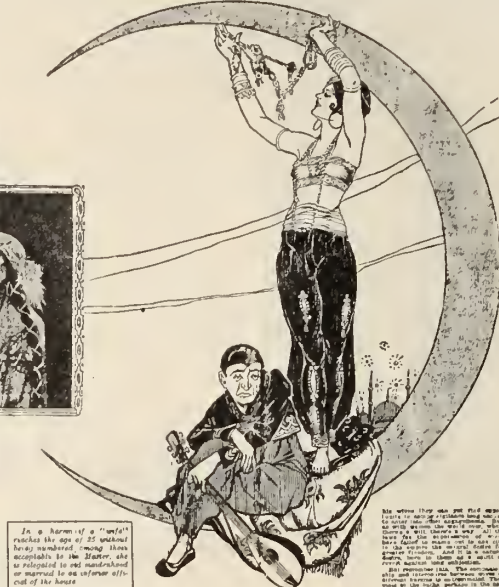
THE TACOMA SUNDAY LEDGER NOVEMBER 20, 1921

HAREM SECRETS ARE REVEALED IN "ONE ARABIAN NIGHT"

Strange Customs of Orient Disclosed in Fact-Story Which Sunder's Veil of Mystery

WHAT happens to a woman who is married to a man who is a harem slave? This is the question which the new picture "One Arabian Night" answers in a most interesting and revealing manner. The story is set in the harem of a sultan in the East, and it tells of the life of a woman who is married to a man who is a harem slave. The picture is a most interesting and revealing one, and it is a most interesting and revealing one.

The picture is a most interesting and revealing one, and it is a most interesting and revealing one. The story is set in the harem of a sultan in the East, and it tells of the life of a woman who is married to a man who is a harem slave. The picture is a most interesting and revealing one, and it is a most interesting and revealing one.



THE CODE OF THE HAREM

Vanity is all the world to them but one man, and he is the husband.

These women are many wives of one husband, for they are all his property to use as he pleases.

Each girl grows up in her husband's house, but she is not his wife.

Our husband must sleep in his harem, but he must not sleep in his wife's room.

He must be in the harem at all times, and he must not leave it.

He must be in the harem at all times, and he must not leave it.

He must be in the harem at all times, and he must not leave it.

Negri in the picture, and presented a series of dances arranged by the Capitol theatre ballet master.

The dances followed those offered by the star in "One Arabian Night," and were presented in an appropriate setting such as one

"Alf's Button" is a regular button-buster.

would see in looking at illustrations of "The Arabian Nights." The setting was brilliantly painted and lighted. Miss Briscoe was enthusiastically received at every performance. The prologue was made doubly entertaining by the excellent music accompanying it.

Another feature of the presentation was the advertising campaign mapped out by Mr.

Franklin. It called for a series of single-column black-and-white displays. Every ad was a gem. Because of the high advertising rates in Buffalo, Mr. Franklin has had to solve the problem of getting much in little.

A glance at some of the accompanying illustrations will show that he has succeeded admirably. A different ad was used each day, each seeming to outdo the other in its eye-catching qualities.

Part of the exploitation of every Hippodrome offering is the poster display. For "One Arabian Night" the series scintillated in its brilliancy, every color of the rainbow entered into the various layouts which were placed in rich mahogany frames against the marble walls of the Hippodrome lobby.

In making the posters Mr. Franklin uses cut-outs from the one sheets furnished by First National together with black and white photos inserted in back of vari-shaped openings cut in the

A Christmas Tie-up For "Hail The Woman"

To Exchange Managers and First Run Exhibitors:

ONE phase of "Hail the Woman" deals with Christmas charity of the type fostered by newspapers in various big cities.

If any of the big newspapers in your larger key cities are conducting "Big Brother" movements or "Good Fellow" funds you will doubtless be able to arrange a tie-up with them for a \$10 a seat benefit premier presentation of this production and secure an unlimited amount of good newspaper publicity for the picture.

We suggest that exhibitors who have booked get in touch immediately with the managing editor of a newspaper interested in such a movement and offer "Hail the Woman" for a big benefit performance.

The fact that "Hail the Woman" has been acclaimed the greatest dramatic triumph of Thomas H. Ince, that it will be available for such a presentation prior to its general release and the fact that it deals with the theme of American womanhood, should be added inducements to the newspapers. Please advise of any arrangements you may make.

Santa Claus comes Christmas—and the week of February 18-25

When Live Wires Get Hold of a Real Live One



Three bits of exploitation for "One Arabian Night." Right—Prologue used at Tivoli, San Francisco; Left—Window display in Milwaukee; Below—Prologue at Shea's Hippodrome, Buffalo.



Where "One Arabian Night" was an inspiration to the ad man and his artist aide

THE ORIENT TRANS-

RUGS

—From the Far East

We have assembled what we believe to be one of the most complete collections of Oriental rugs in this section of the country.

A collection of great rich in color harmonies and designs, rare and beautiful, some of the most famous in the world.

These rugs will render a service extending through life, their beauty improving with age. And bearing, as they do, that touch of individuality, found where discrimination alone is always evident.

SANDER & RECKER
FURNITURE COMPANY
Hendricks at Maryland
52 Years in Indianapolis

CIRCLE THEATRE

Pola Negri
The Wild Desert Dancer
"One Arabian Night"
A Fiery Romance of the Harem of Glamorous Bagdad
Presented with a Dazzling Oriental Prologue

No Advance in Prices

Owing to the length of this extraordinary production—all short subjects will be eliminated.

THE ORIENT IN MUSIC

WITH THE **VICTROLA**

Let the Victrola, the ideal Christmas gift, bring to your home the music and charm of the Orient with such selections as "Arabian Nights," "Oriental," and such Indian dances as "Song of India" by Kaulder, "From the Land of the Blue Waters" and "An Indian Lament."

Victrola
MUSIC COMPANY
27 East Ohio Street

Dancing for Profit

PROFIT from the study of dancing is to four forms: Physical, mental, and social. It does improve the health; it will develop idealism; it does increase mental perception, and the very nature of this study adds to your social activity.

"Dancing for Profit" explains each phase of this profitable study. It is prepared for the student, the teacher, the dancer, the socialite, the business man, the girl, or the woman.

Mlle. Theo Hewes
Ballet Director, Circle Theatre

Everything From the ORIENT

From the expert hand of artist-aide, to dainty oriental breakfast set, tea, coffee and chocolate service, and in fact anything desired for an ideal Christmas gift, can be obtained at "Oriental" newest and most popular gift establishment.

The Japanese Art Store
25 West Ohio Street

The Only Revue in Town

"Rainbow Frolics"

A new, exciting, musical revue, with songs, dances, and comedy. "Rainbow Frolics" is a new, exciting, musical revue, with songs, dances, and comedy. "Rainbow Frolics" is a new, exciting, musical revue, with songs, dances, and comedy.

Hotel Severin
Public House, Alton & P. St.

Gifts from the Orient

Tales of the Arabian Nights, as seen in Macfield Par-rish's pictures—Prince Goladad, The King's Son, Forty Thieves, etc.; also The Garden of Allah and The Raksasya, all these are to be found in our Art Room, as well as Oriental subjects, such as Lamp, Brocade and Japanese and Chinese Textiles, etc., Table Runners, Fine Japanese Prints, etc.

THE H. LIEBER COMPANY
24 WEST WASHINGTON STREET
Visit Our Art Room, Second Floor, by Elevator

Indiana's Finest Restaurant

The Orient is really here, in the heart of Indianapolis. Here you may find the most complete collection of Oriental subjects, such as Lamp, Brocade and Japanese and Chinese Textiles, etc., Table Runners, Fine Japanese Prints, etc.

THE CIRCLE CAFE
On Main Street

CIRCLE THEATRE

Pola Negri
The Wild Desert Dancer
"One Arabian Night"
A Fiery Romance of the Harem of Glamorous Bagdad
Presented with a Dazzling Oriental Prologue

No Advance in Prices

Owing to the length of this extraordinary production—all short subjects will be eliminated.

ALL NEXT WEEK
Starting Sunday

POLA NEGRI
As the Wild Desert Dancer in
"ONE ARABIAN NIGHT"
A FIERY ROMANCE OF THE HAREM OF GLAMOROUS BAGDAD
Presented with a Dazzling Oriental Prologue

Circle



First time Alf saw the genie he said:
"Strike me pink!" And doggone it, the genie did.—ALF'S BUT-TON.

"Hail the Woman" is big in theme, in cast, in Box Office Power

Looking Over the Season's Winners

ARE you all at sea? Take "The Boat" with Buster Keaton and get on the other side.

* * *

LOOKS like "Stardust" was going to mean "Gold Dust" for a lot of theatres. You know, clean-up, and all that. There's a grand opera performance in it, and a train wreck, together with a few minor punches. Fannie Hurst wrote the story. Hope Hampton is the star. Colonel Levy played it two weeks in Louisville. It's as good as that. What are you waiting for?

* * *

IF you like a good salt sea story, Hobart Bosworth's "Sea Lion" ought to fill the aching void for you. You remember Bosworth in "The Sea Wolf"? They tell me he's a regular ripper in this one.

* * *

"WOMAN AND SUPERMAN" will be released under the title of "All for a Woman." This is the big drama of the French revolution, with the two political giants of the time, Robespierre and Danton, locked in a death-grapple for power. Not to steam you up too much, the crowd stuff in this picture is worth the price of admission.

Ever see a human mob in action? Remember how you felt when you did? Well, the director of this picture has made his hundreds of extras respond to the megaphone as few men have ever succeeded in doing it. The trial scene alone—but wait until you see it for yourself.

* * *

MARRIED life has not made Buster Keaton mislay his sense of humor, because he's on his fourth comedy, and it seems as if the wedding bells had hardly died away. He hasn't thought of a title yet, or if he has he's forgotten to mention it. The first three are "The Playhouse," "The Blacksmith" and "The Boat."

* * *

WHEN you see "Molly O," you'll see the best work Mabel Normand has done since "Mickey." There's no ether in that statement, boys. It's aged and mellow. We've seen it here at the home office, and the night it was shown you'd have thought, by the laughter in the projection room, that Chaplin had made another "Kid." Honest.

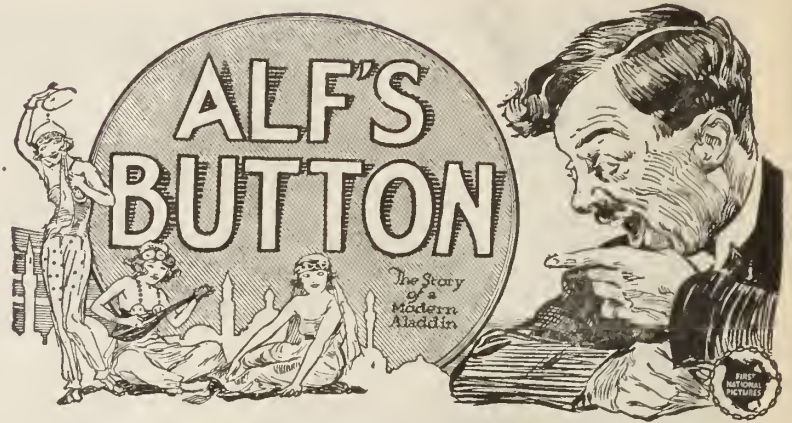
If this picture doesn't make three or four million Americans forget their worries for an hour or so, then something has happened to the great American sense of humor that calls for a Congressional investigation.

Marshall Neilan says of "Hail the Woman":

"No doubt so many persons have told you this picture represents your greatest achievement that in expressing the fact that this is my belief I am merely repeating the consensus of opinion of those who have been fortunate enough to see an advance presentation of this wonderful picture.

"While I rejoice in the thought that this production is a great personal accomplishment for you, at the same time I cannot help but say that the production represents even more than this to our industry in general, for it is indeed an achievement for the American motion picture world.

"It is a photoplay that every woman in the land should see and entertainment that every man and youth will enjoy."



BUTTON, button! Who's got Alf's Button?

Alf gave it back to the dinge in the last reel, and nobody's seen it since. So they had to make a picture to take the place of the button, and it looks as if all you had to do was run it, and the results would be just about as startling as if you rubbed the magic button.

* * *

"BRIDE OF THE GODS." Indian nights. Strange, half-ruined temples. Cat-footed natives. Plots. Spies. Insurrection. And woven all through a romance between a crippled English boy and Sarasvati, the beautiful bride of the God Siva. Bet you can't guess how it all ends.

* * *

IT'S a whale of a year for comedies. We've got a crop that looks like a poker hand. Chaplin, Keaton, Sennett, Turpin. You can play golf with Charlie. You can go to the show with Buster. You can chase the elusive asparagus with Turpin. You can try to "Be Reasonable" with Mack Sennett. Take your pick. They're all garnished with laughs. All styles. Which do you want?

* * *

PASTE this one on your office wall.

When "Tol'able David" meets old Goliath Gloom he's goin' to slay him, sure'n shootin'.

That is a he-picture. Notice the way it made the franchise holders sit up and rub their eyes. What they said about it is not steam-heated ozone. They meant it, every word. Nothing to gain by slinging the bull, and a lot to lose by trying to kid themselves or any one else.

David delivers the goods just the way he brings back the mail. As one exhibitor said, "It's a red-blooded story of a go-getter." Americans like that kind. So will you.

* * *

"MOLLY O" started winning hearts and hanging tear-drops on smiles at the Central Theatre, New York, a few days ago.

Get ready to turn out the town for her when she comes your way. She's a great girl.

* * *

BY the way, did you ever eat lotus?

Ever know any one who did?

Ever hear of anybody dying from it?

Like to meet somebody who has eaten the darn thing?

See John Barrymore in "The Lotus Eater," then.

Marshall Neilan directed it.

That's a pair of aces.

It's a story that moves like a torpedo, and comes out right at the end, disappearing in a burst of laughter and happiness.

* * *

RIGHT now the home office is looking forward to "Hail the Woman." It's got to be good because Tom Ince made it. It's got to be very good or he wouldn't say so. And I've got a hunch it's better than that. We'll see; maybe in time to give you a Christmas surprise.

The Capitol had to hold "The Lotus Eater" over a second week

Plunkett Plays Santa to Strand's Regulars



JOE PLUNKETT, managing director of the Mark Strand, New York, is playing Santa Claus to the patrons of the big Broadway house by presenting his regulars with a free subscription to the *Motion Picture Post* for one year.

There's an idea that is free to every exhibitor who cares to adopt it.

Many of the largest theatres in the country, owned by First National Franchise holders, are now distributing the *Post* to their patrons, using it in the triple role of house organ, program and fan magazine; but Plunkett is the first one we have heard of who has hit on the

novel idea of making the magazine a Christmas present.

Attractive lobby frames, similar to those shown in the photograph, herewith, have been hung in the Strand lobby, with cards notifying patrons they can obtain a year's subscription to the *Post* free by leaving their names and addresses at the box office.

The *Post* is growing in popularity rapidly throughout the country, and it is now estimated that it is read by approximately 1,000,000 picturegoers every month. As an instance, 25 out of 30 franchise theatres on Long Island are now signed up for it, and it is one of the most widely circulated picture publications in the territory.

The Allen chain of theatres in Canada is one of the latest organizations to sign up for it, so that now the *Post* is continental in character, reaching from Alberta, on the north, to Florida on the south. Mr. Price, publicity manager for the Allens, writes in that the *Motion Picture Post* presents an unique idea, and that it is proving highly popular with the patrons of the Canadian franchise holders.

Another recent big subscriber for the *Post* is

* * *

This is Joseph Plunkett, Managing Director of the New York Strand, who put over the idea of giving a year's subscription to the *Motion Picture Post* FREE to his patrons. This is only one of the many practical ideas that he supplies to his brother exhibitors each year.



the Hunt chain in Pennsylvania, operating twelve theatres.

If you are not using the *Post* in your house or houses, do yourself a good turn by writing at once to C. E. Cudlipp, manager of *Motion Picture Post*, 110 West Fortieth street, New York, and asking him for details about it. Or, if you happen to be in New York, drop in on him and talk it over. The *Post* is now maintaining an Exhibitors' Service Bureau, where you can make your headquarters while in the city, have free stenographic service and generally make yourself at home.

THEATRES HELPING ARMY REORGANIZATION

REMEMBER that "Bob Hampton" campaign that was worked in conjunction with the Citizens' Military Training Camps during the past summer?

It started at the Broadway, New York.

Now, there's another army proposition in which theatres can co-operate with the Government, and this, too, is getting its first recognition from the Moss Circuit, through C. B. MacDonald, exploitation manager for B. S. Moss.

Under direction of the War Department, reorganization of the battle units that served overseas is now underway all over the country, the organization to be known as the Organized Reserve. The country has been divided into 26 divisions, and the object is to get on the reserve list as many of the officers and men who saw service as it is possible to find. These reserves will not do police or militia duty, but will be held in readiness for major emergency service.

In New York, where the Seventy-seventh Division is being re-formed under the guidance of

**RESERVE CORPS OFFICERS
AND
FORMER ENLISTED MEN**

Join the new 77th Division.
Organized Reserves.
Residents of New York and
vicinity are invited to apply.
Room 804, 29 Whitehall St., N.Y. City

Announcement by courtesy of
BEN SCHWARTZ MUSIC PUB. CO.
PUBLISHERS OF **"HURRY BACK HOME"**
The Song Success of the Year!

Col. J. J. Bradley, Chief of Staff, with Majors McCammon and Gardner as assistant chiefs, the work is progressing rapidly and also is making headway in the other divisional areas, there being 26 in all.

Exhibitors can co-operate with the Army by running slides similar to the one shown here, which was made for use in the Moss and other theatres in New York; and they also may be able to help by lending their houses during idle hours, to the officers in their territories who

are handling the reorganization's campaigns. The Divisional areas have been made up as follows:

76, 94, 97, New England States; 77, New York City; 78, Delaware and New Jersey; 80, Pennsylvania and Maryland; 81, Tennessee and North Carolina; 82, Georgia and South Carolina; 83, Ohio; 84, Indiana; 85, Michigan; 86, Illinois; 87, Mississippi and Alabama; 88, Minnesota and Iowa; 89, Nebraska, South Dakota, North Dakota and Kansas; 90, Louisiana and Texas; 91, California; 95, Oklahoma; 96, Washington and Oregon; 98, New York State; 99, Virginia; 100, Kentucky and West Virginia; 101, Wisconsin; 102, Missouri and Arkansas; 103, Arizona, New Mexico and Colorado; 104, Montana, Idaho, Wyoming, Nevada and Utah.

President Harding and General Pershing have both expressed themselves strongly in favor of the army reorganization plan, and exhibitors who assist the work may rightly feel they are co-operating in a patriotic duty.

*How would you like to rub a button
and have every wish granted?
Alf did, and it failed only once.
He asked for a boy—but that's
way ahead of the story.*

*Can you Imagine the fun you can
have with the Magical Profits that
will come to you from this Aladdin's
Lamp Comedy — ALF'S
BUTTON.*

Mark down on your First National Calendar the week of Feb. 18-25

Adventuring With the Ad Men

A Department of Franchise Designed for the Good of the Service

WICHITA! We feel particularly proud to present this week one of the most unusual photoplays of the year—You have never seen anything like it and you will probably never have another chance to see a similar picture—Now the talk of two continents! First showing west of the Mississippi—

REGENT
COMMENCING MONDAY



Pola Negri
And a cast of a thousand
in
'ONE ARABIAN NIGHT'
A wonder-city re-created—his master work of Lubitch, producer of "Passion".

The tale of the one night in the life of a beautiful wild dancer of the desert, scoffer at all men's love, yet dave at last to her own... More daring, alluring heroine ne'er three careless kiss.

A First National Production

Don't Come!

—Unless you wish to be transported back through the ages to the thrilling wonderlands of Arabia. Arabia, land of the all-powerful Caliphs. Land where beauty is the only "Open Sesame" to Harem. Land where love means intrigue, and intrigue flaunts death with a smile. —A new type picture presented for the benefit of those who want to see the unusual!!!! Some advice—
Don't bring children. This picture is not immoral but it is not suitable entertainment for the kiddies!

AFTERNOONS 27c—EVENINGS 36c PLUS WAR TAX.

AT LEFT—A splendid adaptation of press sheet material, used by the Regent, Wichita, to impress the public with the unusual power and entertainment value of "One Arabian Night." This is one of the rare occasions where superlatives are used in a Chambers ad.

AT RIGHT—A combination from a Regent in another part of the country, Springfield, O. Despite the fact that this ad carries much more reading matter than is considered good judgment in a display, the arrangement is such that both pictures receive adequate and effective treatment.

and now—
a Typical Turkey Day Touchdown!

LOEW'S VENDOR

CHARLES RAY'S

SWIFTEST

Ray Three Ways!
The boy who works his way through college on a scholarship.
The boy who finds himself hopelessly in love with a girl who thinks him a quitter.
And the boy who "comes back" with a rash.
Directed by Charles Ray himself.
You know what that means!

ADDED FEATURES
"SCREEN SHOTS"
LOEW'S NEWS
"MUTT & JEFF"

2 Minutes To Go

SYMPHONY ORCHESTRA
CONTINUOUS MUSIC
MIGHTY-VOICED ORGAN
PRICES 35c & 45c—TAX INCLUDED—CHILDREN HALF PRICE.

ABOVE—One of the first of the big ads on Charles Ray's latest sporting comedy drama, "Two Minutes to Go." It comes from Loew's Vendome theatre in Nashville, Tenn., and is virtually 100 per cent press sheet material. It was not very clubby of them, however, to kick the F. N. trade mark out of the chain to make room for the price scale.

AT LEFT—A neat handling of one of Anita Stewart's recent pictures, "The Invisible Fear," used by the Rivoli, of Baltimore, during the run of the picture. They get good halftone reproductions in the *Baltimore American*, from which this was taken.

REGENT At Regular Prices
Adults 20c
Children 10c
Including Tax
Adults 25c
Children 15c

Positively One of the Best Pictures Ever Offered a Springfield Audience

Playing Today, Monday, Tuesday and Wednesday

Connie! Explain yourself. Whaddya mean by springing a surprise like this on us?

THE SHOW STOPS TODAY AT 1:30 & 8:30 & 10:30. ADVISE YOUR FRIENDS.

EXTRA FEATURES
A Tangled Comedy
"WELCOME HOME"
"THE HARBOR"
"THE REGENT NEWS REEL"

There's a big laugh coming to you when you see Connie take a tip from Eve compared with the strict Connie pig out! "Happy! You do, & happy and a pain! But even Eve gives a small-time bopping lady!

CONSTANCE TALMADGE FINDS A NEW WAY TO WIN A HUSBAND IN
"MAMA'S AFFAIR"

Three Days Starting THURSDAY
A Great Artistic Triumph

Offering with the art of a woman who doesn't just gesture her lines. The LITTON—strongest source of every morning an actress as born of the world's historical beauties.

Only the wonder women of the screen yield state with such from the picture unconfined pleasure of

"GYPSY BLOOD"
STUPENDOUS IN SCENE AND EFFECT—EXQUISITE YET VIVID—WONDERFUL

ADDED FEATURES
A Tangled Comedy
"THE SKIPPER STRIKES IT RICH"
It's a Love from East to the West

REGENT NEWS REEL
NO ADVANCE IN PRICES

As Pola Negri emerges from through the shade of Old Berlin you are not just watching a highly photogenic but LITTED in a realm of passion, color & a 67000 love.

POLA NEGRI
the incomparable
"GYPSY BLOOD"

POSITIVELY ONE OF THE BIG HITS OF THE SCREEN

BELOW—The way the American theatre, of Denver, put over a special First National bill, with Charlie Chaplin's latest and one of Katherine MacDonald's most exciting pictures as the features. The Chaplin part is direct from the press sheet.

Charles Chaplin in **"The Idle Class"**

Nuf Said! He's Here Again!
HIS FIRST SINCE "THE KID"

Typical Charlie of Charlie as a Capitalist, a Golf-Playing Hobo, a Knight in Armour, a Society Bound, a Lady Killer

Playing This Week

—Also—
Katherine MacDonald
Charles Bachman—Mary Allen in
"Trust Your Wife"
A Six Part Sensational Drama

Special Double Bill of First National Pictures
Universal Circuit Events
Duke's Concert Orchestra

Denver's Finest • A Bishop-Cass Theater • Always Worth While

AMERICA

In Denver

"Molly O" looks like one of those "Mickey-Miracle Man" Bets

RIVOLI
Rivoli Symphony Orchestra
Police Isle, Conducting

Not mystery as you generally understand it, but the mystery of a woman's heart
It baffles get entangled.
Its solution is love
A dramatic conflict of woman's fear and wife's faith

FIRST PRESENTATION

ANITA STEWART
—IN—
"The Invisible Fear"

Terror was born in fear-fraught moments in a hunting lodge, while the elements raged without and emotions fought within. She thought she killed a man in self-defense. She carried her secret into marriage. And suddenly she faced the return of that fear with the return of the man himself

ADDED FEATURES—COMEDY, SHADOWGRAPHS, SOLILOQUY, NEWS
NEXT WEEK—MARSHALL NEILAN'S "BITS OF LIFE"

Lighthouses Noted in the Sea of Advertising

THE manager of the Empress theatre, Shenandoah, Iowa, has demonstrated in the past that he is alive to his job, and here, below, are two full page ads he put over, in one of which he tied up the national banks of his city to First National pictures. In both cases he used press sheet ads as the center of his display.

FIRST NATIONAL BANK

The Oldest Incorporated Bank in First County

Every Week is First National Week at This Bank

WE INVITE YOUR PATRONAGE

Capital \$10,000 Surplus and Undivided Profits \$200,000


FIRST NATIONAL WEEK

This Space Reserved by
Security Trust & Savings Bank

Charles Ray

Tuesday
Wednesday

"SCRAP IRON"



Empress Theatre

THE EMPRESS THEATRE

A Little Liberty
Bell Bank

To put your little savings in, is yours with a savings account

Farmers National Bank

Shenandoah National Bank

Week in and week out we are here to assist in business difficulties, and please you with courtesy.

WE ARE PLEASED TO BE AT YOUR SERVICE ALWAYS

GO TO THEATER WEEK

STARTS TODAY
Make a Visit to Each Wichita Showhouse
Your Objective

PALACE

THE SUPREMACY OF THE SCREEN

WICHITA

RECENT

NOVELTY

Kansas Theater

MARPLE

HOLLAND

LET'S GO!

THE BEACON'S GO TO THEATER WEEK

October 31 to November 5

The Best in Amusement Has Been Selected for Your Entertainment at All Wichita Show Houses for This Week—LET'S GO!

PALACE

THE SUPREMACY OF THE SCREEN

WICHITA

RECENT

Kansas Theater

MARPLE

HOLLAND

There is Nothing That Will Make You Forget These Pictures and Pictures Were Quality From a Good Show—LET'S GO!

OUT of the West came Lochinvar, but he never wooed more effectively than this "Go to Theatre" week, also a Western product. The idea first came to the attention of Franchise when it was sprung a couple months ago by the Denver Post, we were informed that the event was a big success. Next it was pulled in Kansas City, under the auspices of the Kansas

City Post, owned by the same interests, and lately it has gone over with a bang in Wichita, under the auspices of the Wichita Beacon, although from the looks of this advertising, our old friend Stanley Chambers had a hand in it. How about trying one of these "Go to Theatre" weeks in your town. Your newspaper will be glad to help you.

USL BATTERY SERVICE STATION

PILOT YOUR CAR

—TO—

United Electric and Battery Service Station

And let us feel its Electrical Pulse

After the Show
Each Night,
Cross the Street
and Complete
the Evening's
Pleasure by
a Visit to
Candy Land
—Or—
Cheapest and
Coolest Ice
Cream Parlor
in Shenandoah
Get a
SCRAP IRON
SPECIAL
or
SKY PILOT
DELIGHT
and
SPECIAL ICE
CREAM

SHOW TWO DOLLAR OUT A THOUGHT



"The SKY PILOT"

The best picture on the First National program

Sunday-Monday

EMPRESS THEATRE

WE MAINTAIN OUR 25 CENT PRICE

We Blaze
the Trail
to the
**WARM
FIRESIDE**
with
**OLD
HICKORY**
COAL
—
Phone 521
—
Shenandoah
Fuel Co.

You Will Want to See "The Sky Pilot"

TIRE SERVICE STATION

ALHAMBRA

THEATRE HOUSE

WEST COAST THEATRES, INC.

THIS WIFE WAS TEMPTED!

Has husband in prison—innocent man. Her life
lovely and cold. The passionate protest of the
woman is powerfully told in an absorbing drama.
Can She Muster Enough Courage to Face the
World Alone Until Her Husband Returns?
Or Will She Take the Bait Offered by Another
Man and His Riches?



SIDNEY B. FRANKLIN'S PRODUCTION

"COURAGE"

A FIRST NATIONAL ATTRACTION WITH
NAOMI CHILDERS • SAM DE GRASSE •
LIONEL BELMORE • GLORIA HOPE

DRAMA OF LOVE'S GREATEST TEMPTATION
First Showing in Los Angeles

A FIRST NATIONAL ATTRACTION

Kinema

WEST COAST THEATRES, INC.

ENTIRE NEW PROGRAM!
Many Novel Features and the
Famous Kinema Symphonic Orchestra

SECOND WEEK OF JOY

Charles Chaplin

IN HIS NEWEST COMEDY

"THE IDLE CLASS"

Special
New Feature Picture
RA WALSH'S
production
"Serenade"

with
MIRIAM COOPER
GEORGE WALSH
and 1000 others.

A Romance of
Old Spain

KINEMA SYMPHONIC ORCHESTRA
Renée Williams, Conducting

CAST your eyes to the right and see two real smashes from the advertising department of the Gore Bros.-Ramish chain. They ran side by side in the Los Angeles Examiner and were easily the outstanding ads on the amusement page of that issue. This is the type of advertising that cannot miss fire, and the West Coast outfit has it down to a science.

If your patrons hate to laugh, don't book "Alf's Button"



From the Box Office Angle



- "Twin Beds." Picture much enjoyed. Heavy box office receipts. Royal, Laredo, Tex.—L. M. Valdez.
- "The Idol Dancer." Pleased. Waldorf, Akron, O.—C. A. Barbican.
- "Wedding Bells." Proved satisfactory. Des Moines, Des Moines, Ia.—A. G. Stolte.
- "Nineteen and Phyllis." Fine. McKinley, Canton, O.—R. C. Jones.
- "Love, Honor and Behave." Good houses. Laredo, Laredo, Tex.—L. M. Valdez.
- "The Kid." Audiences howled with laughter. Almost broke attendance records. Arc, Lafayette, Ind.—Martin Leavitt.
- "Mama's Affair." Fine. Business better than it had been for some time. Majestic, Mansfield, O.—W. A. Partello.
- "Wedding Bells." Pleased. Waldorf, Akron, O.—C. A. Barbican.
- "Twin Beds." Satisfactory. Lyric, Odell, Ill.—H. B. Ward.
- "Nineteen and Phyllis." Very good. New Royal, Findlay, O.—W. K. Richards.
- "Mama's Affair." Very good. Attraction on whole one of the best. Show advertised itself. Marion, Marion, O.—G. H. Foster.
- "Nomads of the North." Very good. Business better than usual. Liberty, Vermilion, O.—Charles S. Decker.
- "Peck's Bad Boy." Audiences well pleased. Capacity houses. Electric, Pomeroy, O.—A. W. Kasper.
- "Wedding Bells." Very good; clever acting. Majestic, Austin, Tex.—Mr. Paschall.
- "Stranger Than Fiction." Audiences liked it. Palace, Wichita, Kas.—Stanley Chambers.
- "Mind the Paint Girl." Good. Anita Stewart a favorite here. Gem, Olean, N. Y.—Charles T. Nickum.
- "The Foolish Matrons." (Tourneur Prod.) Excellent. Business good. Majestic, Vermilion, O.—W. A. Partello.
- "Two Minutes to Go." Almost broke attendance and box office records. Played to capacity all shows. Princess, Sioux City, Ia.—William C. O'Hare.
- "What Women Love." Pleased. Thornton, Akron, O.—C. N. Belden.
- "The Girl in the Taxi." Liked it very much. Fine business. Empress, Owensboro, Ky.—Arch Bamberger.
- "Jim the Penman." Fine. McKinley, Canton, O.—F. Reed Hess.
- "Wedding Bells." Delighted audiences. Constance Talmadge is a big favorite here. Mark Strand, Albany, N. Y.—Uly S. Hill.
- "The Cup of Life." Has profound emotional grip. Good box office receipts. Queen, Austin, Tex.—Mr. Hegman.
- "Bob Hampton of Placer." Pleased. Grand, Dubuque, Ia.—John H. Maclay.
- "The Leopard Woman." Very good. Cozy, Lorain, O.—E. J. Clark.
- "Playthings of Destiny." Audiences well pleased. Good box office records. Orpheum, Cincinnati, O.—A. G. Hettesheimer.
- "Two Minutes to Go." Audiences responded enthusiastically. Luna, Lafayette, Ind. Herbert H. Johnson.
- "Peck's Bad Boy." Best ever. Broke season attendance records. Wonderland, Lorain, O.—August Ilg.
- "Yes or No." Excellent. Liberty, Vermilion, O.—Charles S. Decker.
- "Harriet & the Piper." A No. 1. Strand, Fremont, O.—Carl F. Miller.
- "In Old Kentucky." Very good. Model, Syracuse, N. Y.—Mrs. K. M. Burk.
- "Man-Woman-Marriage." Very good. Broke attendance and box office records. Rialto, Glen Falls, N. Y.—Bird, Mausert & Colman.
- "Peck's Bad Boy." Delighted audiences. Royal, Albany, N. Y.—Harry Hellman.
- "Lessons in Love." Very pleasing. New Alhambra, Canton, O. J. D. Kessler.
- "Scrap Iron." Fine. McKinley, Canton, O.—F. Reed Hess.
- "The Passion Flower." Generally good. Haven, Olean, N. Y.—Alba W. Root.
- "Peck's Bad Boy." A tremendous hit. Regent, Syracuse, N. Y.—Harry Gilbert.
- "One Arabian Night." Liked it immensely. Better than average picture. Strand, Milwaukee, Wis.—E. J. Weisfeldt.
- "The Cup of Life." Established fine box office records. Boulevard, Cincinnati, O.—Ralph Reisinger.
- "The Oath." Highly praised by audiences. Good business. Empress, Owensboro, Ky.—Arch Bamberger.
- "The Idle Class." Howled with delight at Chaplin pranks. Attendance and box office records equalled. Arc, Lafayette, Ind.—M. A. Leavitt.
- "Wedding Bells." Liked it very much. Liberty, Portland, Ore.—LeRoy Johnson.
- "Woman's Place." Broke attendance and box office records. Forrest's, Boonville, Ind.—A. W. Forrest.
- "Jim the Penman." Good. Deep interest shown. Haven, Olean, N. Y.—A. W. Root.
- "The River's End." Pleasing. Star, Louisville, O.—George Harrison.
- "The Invisible Fear." Entertaining. Princess, Sioux City, Ia.—William C. O'Hare.
- "The Heart of a Fool." Pleased. Thornton, Akron, O.—C. N. Belden.
- "The Family Honor." Thought it very thrilling picture. Happy Hour, Syracuse, N. Y.—Mitchell Fitzer.
- "The Kid." Audiences well pleased with it. Thornton, Akron, O.—C. N. Belden.
- "Nobody." Exceedingly effective. Hard competition, but it did the business. Palace, Wichita, Kas.—Stanley Chambers.
- "Woman's Place." Well pleased. Constance has big following here. Princess, Sioux City, Ia.—William C. O'Hare.
- "Gypsy Blood." Equalled attendance and box office records. Luna, Lafayette, Ind.—Herbert H. Johnson.
- "Nineteen and Phyllis." Pleasing. Lincoln, Massillon, O.—F. A. Kelly.
- "The Sign on the Door." Well pleased. Liberty, Akron, O.—Charles Menches.
- "A Midnight Bell." Kept the audience on edge. Palace, Wichita, Kas.—Stanley Chambers.
- "Trust Your Wife." Very good. Dreamland, Lorain, O. August Ilg.
- "The Forbidden Thing." First class. Cozy, Lorain, O.—E. J. Clark.
- "Forty-five Minutes from Broadway." Liked it. Starland, Syracuse, N. Y.—James Kiernan.
- "Nineteen and Phyllis." Audiences enjoyed this one. Regent, Syracuse, N. Y.—Harry Gilbert.
- "Lessons in Love." Audiences liked it very much. Home, Cleveland, O.—Ike Morris.
- "Gypsy Blood." Good. New Alhambra, Canton, O. J. D. Kessler.
- "Trust Your Wife." Unusually good. Good box office totals. New Royal, Findlay, O.—W. K. Richards.
- "Sowing the Wind." Excellent. Attendance exceptionally good. Lion, Bellevue, O.—G. R. Moore.
- "Harriet and the Piper." Satisfactory. Grand, Tiffin, O.—R. W. Lawrence.
- "In the Heart of a Fool." Liked it. Regent, Syracuse, N. Y.—Harry Gilbert.
- "Gypsy Blood." Satisfactory. Mark Strand, Albany, N. Y.—Uly S. Hill.
- "Sowing the Wind." Marked effect on audience. Anita Stewart a favorite here. Haven, Olean, N. Y.—Alba W. Root.
- "Nomads of the North." Delighted audiences. Royal, Albany, N. Y.—Harry Hellman.
- "Love, Honor & Behave." Good. Bleich, Owensboro, Ky.—H. R. Moore.
- "The Inferior Sex." Fair attendance and receipts. Royal, Cincinnati, O.—Paul Scheidel.
- "What Women Love." Good. Business good. Bleich, Owensboro, Ky.—H. R. Moore.
- "The Scoffer." Very good. Liberty, Vermilion, O.—Charles S. Decker.
- "Sowing the Wind." Made good impression. Strand, Laredo, Tex.—William Eppstein.
- "Stranger Than Fiction." Well liked. Picture ran better than any other in town during the week. Metropolitan, Cleveland, O.—William Freedman.
- "Playthings of Destiny." Well liked. Loew's Mall, Cleveland, O.—Harry Sands.
- "Salvation Nell." Liked it. Did a nice business all week. Columbia, Portland, Ore.—A. C. Raleigh.
- "The Passion Flower." Aroused intense interest. Royal, Albany, N. Y.—Harry Hellman.
- "A Day's Pleasure." Everybody pleased with picture. Strand, Laredo, Tex.—William Eppstein.
- "Go and Get It." Couldn't have been better. A knockout for results. Liberty, Vermilion, O.—Charles S. Decker.
- "The Idle Class." Fair. Des Moines, Ia.—H. D. Groves.
- "The Kid." Audiences exceptionally enthusiastic. Loew's State, Cleveland, O.—George Dumont.
- "Sowing the Wind." Delighted audiences. Clinton Square, Albany, N. Y.—Fred W. Elliott.
- "A Perfect Crime." Very good. Jewel, Fremont, O.—Horn Bros.
- "Scrap Iron." A No. 1. Got all the business there was to be had. Schade, Sandusky, O.—George J. Schade.
- "The Kid." Audiences very enthusiastic. Loew's Park, Cleveland, O.—W. J. Smith.
- "The Girl in the Taxi." Excellent. Lion, Bellevue, O. G. R. Moore.

An UNPLAYED Picture
is an Unwelcome Guest at
Your Table of Dividends

List of Releases

How Much Do You Owe
Yourself in Delayed Dates
on This List of Features?

Molly O (Mack Sennett-Mabel Normand Prod.).....	7588 feet	Dangerous Business (Constance Talmadge).....	5103 feet
All for a Woman (Special).....	5873 feet	Skipper's Narrow Escape (Toonerville Comedy).....	1880 feet
The Silent Call (L. Trimble-Jane Murfin Prod.).....	6784 feet	The Devil's Garden (Lionel Barrymore).....	6342 feet
Alf's Button (Special).....	5651 feet	Wet and Warmer (Lehrman Comedy).....	2061 feet
Love Never Dies (King Vidor Prod.).....	6751 feet	The Scoffer (Allan Dwan Production).....	6518 feet
Stardust (Hope Hampton Prod.).....	0000 feet	Old Dad (Mildred Harris).....	5858 feet
To-able David (Richard Barthelmess).....	7345 feet	Twin Beds (The DeHavens).....	5580 feet
The Lotus Eater (Nellian-John Barrymore).....	6960 feet	Nomads of the North (James Oliver Curwood).....	6263 feet
Hail the Woman (Thos. H. Ince Prod.).....	0000 feet	Peaceful Valley (Charles Ray).....	6653 feet
The Boat (Buster Keaton).....	2042 feet	The Kick in High Life (Henry Lehrman).....	2067 feet
R. S. V. P. (Charles Ray).....	5630 feet	What Women Love (Annette Kellermann).....	6377 feet
The Sea Lion (Hobart Bosworth).....	4367 feet	The Master Mind (Lionel Barrymore).....	6541 feet
* One Arabian Night (Pola Negri).....	7660 feet	The Branded Woman (Norma Talmadge).....	6761 feet
* The Playhouse (Buster Keaton).....	1803 feet	Harriet and the Piper (Anita Stewart).....	5605 feet
* Bits of Life (Marshall Neilan Prod.).....	6464 feet	Curtain (Katherine MacDonald).....	5328 feet
* The Child Thou Gavest Me (John M. Stahl Prod.).....	6162 feet	In the Heart of a Fool (Allan Dwan Special).....	6723 feet
* The Sign on the Door (Norma Talmadge).....	7192 feet	Good References (Constance Talmadge).....	5850 feet
* The Idle Class (Charles Chaplin).....	1950 feet	Forty-five Minutes from Broadway (Charles Ray).....	5946 feet
* A Midnight Bell (Charles Ray).....	6140 feet	The Jack-Knife Man (King Vidor Special).....	6448 feet
* Serenade (R. A. Walsh Prod.).....	6380 feet	Notorious Miss Lisle (Katherine MacDonald).....	5014 feet
Two Minutes to Go (Charles Ray).....	5954 feet	The Perfect Woman (Constance Talmadge).....	5249 feet
The Invisible Fear (Mayer-Anita Stewart Prod.).....	4998 feet	Go and Get It (Marshall Nellian Special).....	6928 feet
Blind Hearts (Hobart Bosworth Prod.).....	5488 feet	Yes or No (Norma Talmadge).....	6477 feet
Pilgrims of the Night (J. L. Frothingham Prod.).....	5781 feet	Married Life (Mack Sennett Special).....	4938 feet
Woman's Place (Constance Talmadge).....	5645 feet	A Splendid Hazard (Allan Dwan Special).....	6174 feet
Wife Against Wife (Whitman Bennett).....	5864 feet	The Yellow Typhoon (Anita Stewart).....	6347 feet
The Skipper Strikes It Rich (Toonerville).....	2189 feet	The Love Expert (Constance Talmadge).....	5888 feet
Toonerville Tangle (Toonerville).....	2195 feet	Passion's Playground (Katherine MacDonald).....	5962 feet
Salvation Nell (Whitman Bennett).....	5485 feet	Polly of the Storm Country (Mildred Harris).....	6608 feet
Nobody (Roland West Production—Jewel Carmen).....	6566 feet	Don't Ever Marry (Marshall Nellian Special).....	6518 feet
Toonerville Tactics (Toonerville).....	2215 feet	The Woman Glves (Norma Talmadge).....	5923 feet
Stranger Than Fiction (Katherine MacDonald).....	6388 feet	The Idol Dancer (D. W. Griffith Special).....	6955 feet
The Golden Snare (James Oliver Curwood).....	6084 feet	The Family Honor (King Vidor Special).....	5884 feet
Peck's Bad Boy (Jackie Coogan).....	5048 feet	The Inferior Sex (Mildred Harris).....	5695 feet
Wedding Bells (Constance Talmadge).....	6070 feet	The Fighting Shepherdess (Anita Stewart).....	5954 feet
A Game Lady (Henry Lehrman).....	1650 feet	A Twilight Baby (Henry Lehrman).....	3188 feet
The Skipper Has His Fling (Toonerville).....	2075 feet	In Search of a Sinner (Constance Talmadge).....	5485 feet
Lessons in Love (Constance Talmadge).....	5861 feet	The River's End (Marshall Neilan Special).....	6584 feet
Bob Hampton of Placer (Neilan Special).....	7268 feet	The Turning Point (Katherine MacDonald).....	5778 feet
Gypsy Blood (Pola Negri).....	6027 feet	Two Weeks (Constance Talmadge).....	5998 feet
Playthings of Destiny (Anita Stewart).....	6111 feet	Even as Eve (Kolfe All-Star Special).....	6237 feet
Courage (Sidney Franklin).....	6504 feet	A Daughter of Two Worlds (Norma Talmadge).....	6078 feet
The Sky Pilot (Cathrine Curtis Picture).....	6355 feet	The Greatest Question (Griffith All-Star).....	5830 feet
Scrap Iron (Charles Ray).....	6747 feet	In Old Kentucky (Anita Stewart).....	7649 feet
Mamma's Affair (Constance Talmadge).....	5584 feet	A Day's Pleasure (Charles Chaplin).....	1714 feet
Passion (Pola Negri and Cast of 5000).....	9058 feet	The Beauty Market (Katherine MacDonald).....	5994 feet
The Kid (Charles Chaplin).....	5360 feet	Heart o' the Hills (Mary Pickford).....	6329 feet
Man-Woman-Marriage (Kaufman-Holubar-Phillips).....	8975 feet	Mind the Paint Girl (Anita Stewart).....	5661 feet
The Oath (R. A. Walsh Masterpiece).....	7960 feet	A Virtuous Vamp (Constance Talmadge).....	5411 feet
Sowing the Wind (Mayer-Anita Stewart).....	8867 feet	In Wrong (Jack Pickford).....	5116 feet
Toonerville Trolley No. 5 (Comedy).....	2060 feet	The Thunderbolt (Katherine MacDonald).....	4840 feet
The Great Adventure (Lionel Barrymore).....	5627 feet	Back to God's Country (James Oliver Curwood).....	6237 feet
Toonerville Trolley No. 4 (Comedy).....	1970 feet	Her Kingdom of Dreams (Anita Stewart).....	7287 feet
My Lady's Latchkey (Katherine MacDonald).....	5067 feet	A Temperamental Wife (Constance Talmadge).....	6221 feet
Not Guilty (Sidney Franklin).....	6293 feet	The Hoodlum (Mary Pickford).....	6462 feet
The Woman in His House (Special).....	7524 feet	Burglar by Proxy (Jack Pickford).....	5090 feet
The Old Swimmin' Hole (Charles Ray).....	6161 feet	Bill Apperson's Boy (Jack Pickford).....	5625 feet
Scrambled Wives (Marguerite Clark).....	6144 feet	Human Desire (Anita Stewart).....	5590 feet
Trust Your Wife (Katherine MacDonald).....	5275 feet	Sunnyside (Charles Chaplin).....	2769 feet
The Passion Flower (Norma Talmadge).....	6953 feet	Choosing a Wife (Special).....	6385 feet
Jim the Penman (Lionel Barrymore).....	6098 feet	Auction of Souls (Aurora Mardiganlan).....	7204 feet
The Girl in the Taxi (DeHavens).....	5420 feet	Daddy Long Legs (Mary Pickford).....	7614 feet
Nineteen and Phyllis (Charles Ray).....	5965 feet	Mary Regan (Anita Stewart).....	6804 feet
Dinty (Wesley Barry).....	6985 feet	Whom the Gods Would Destroy (All-Star).....	7446 feet
Unseen Forces (All-Star Franklin).....	5680 feet	A Midnight Romance (Anita Stewart).....	5886 feet
Love, Honor and Behave (Sennett Comedy).....	4572 feet	Virtuous Wives (Anita Stewart).....	6174 feet

* "Self-Starters," Season 1921-22.

Homespun Folks (Thos. H. Ince Prod.).....	5800 feet
The Leopard Woman (Louise Glaum).....	6253 feet
The Forbidden Thing (Allan Dwan Prod.).....	5933 feet
Last of the Mohicans (Tourneur Prod.).....	5720 feet
Love (Louise Glaum).....	6022 feet
A Thousand to One (J. Parker Read, Jr., Prod.).....	6055 feet
Lying Lips (Thos. H. Ince Prod.).....	6438 feet
A Small Town Idol (Mack Sennett Prod.).....	6619 feet
A Perfect Crime (Allan Dwan Prod.).....	4739 feet
I Am Guilty (Louise Glaum).....	6312 feet
Home Talent (Mack Sennett Prod.).....	3595 feet
Mother O'Mine (Thos. H. Ince Prod.).....	6000 feet
The Broken Doll (Allan Dwan Prod.).....	4594 feet
The Foolish Matrons (Tourneur Prod.).....	6544 feet

The Ten Dollar Raise (J. L. Frothingham Prod.).....	5726 feet
Greater Than Love (Louise Glaum).....	6153 feet
Devotion (Associated Prod.).....	5669 feet
Cup of Life (Thos. H. Ince Prod.).....	4932 feet

TWO REEL SENNETTS

Made in the Kitchen.....	1717 feet
She Signed by the Seaside.....	1715 feet
Call a Cop.....	1701 feet
Hard Knocks and Love Taps.....	1914 feet

TWO REEL TURPINS

Love's Outcast.....	1784 feet
Love and Doughnuts.....	1819 feet

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Franchise's Golden Trail

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For exploitation stunts not listed here see earlier issues of FRANCHISE



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January-February, 1924

Volume 3, No. 11

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by Edward A. Paulton

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Directed by John McDermott

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To Our Franchise Holders:

Recently at a meeting of exhibitors of some of the Middle Western States held at French Lick, Indiana, a committee was appointed to work seriously and earnestly in an effort to repeal the unjust admission tax. This committee is working in close cooperation with the Motion Picture Producers and Distributors of America, Inc., and with every other possible agency that can assist in the securing of this much needed relief for our public.

It is our opinion that if every theatre owner in America quickly takes the proper interest there is a chance that this unjust tax burden will be lifted. Every theatre owner in America is interested seriously and earnestly in the effort to repeal the unjust admission tax. They are interested as theatre owners and they are interested as citizens in the whole effort to secure this much needed relief.

In his message advocating tax reduction, just delivered to Congress, President Coolidge said:

'I especially commend a decrease on earned income, and further abolition of admission, message, and nuisance taxes. The amusement and education value of moving pictures ought not to be taxed.'

Secretary Mellon in his recent statement urging relief of tax burdens said:

'Repeal the Admission Tax. The greater part of this revenue is derived from the admissions charged by neighborhood motion picture theatres. The tax, therefore, is paid by the great bulk of people whose main source of recreation is attending the movies in the neighborhoods of their homes'.

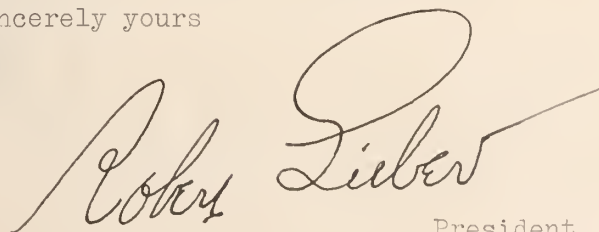
However, this unjust admission tax is only repealed by Act of Congress, and the Act of Congress can only be passed if the Congressmen and Senators vote for the repeal of the tax. These Senators and Congressmen will vote for the repeal of this unjust tax if they are acquainted with the facts and it is the duty of every theatre owner to see that his Senator and Congressman are advised of the injustice of the tax and are requested to vote for the repeal thereof.

The way for you to help and your real duty in the matter is for you, yourself, immediately to write a letter to your Senator and Congressman, in Washington, calling attention to the injustice of the tax and explaining that it was a special war measure passed in that emergency; that the other like emergency taxes have been repealed and that it is unjust that this tax, which is a tax on the amusement of the vast majority of all the people in America, with its great educational value, should remain, etc., and asking him please to use his best efforts to get the unjust burden removed.

These letters should be sent right away and I will be glad if you will write me telling me that you are going to help in this manner. Your cooperation in this worthy cause immediately will be thoroughly appreciated. It is only by this action that the Congressmen and Senators can be acquainted thoroughly with the facts and when they are acquainted with the facts they will no doubt give this just relief.

With very kindest personal regards, I am

Sincerely yours



President,
Associated First National Pictures, Inc.

FIRST NATIONALS FIRST TWENTY

FEBRUARY ~ JUNE

1924

So you can plan now for five months ahead



TWENTY well balanced pictures, with twenty release dates, are outlined on the following five pages. They constitute a program that will insure sustained good business.

First National's First Twenty for 1924 enable you to plan your shows five months in advance. Never before have exhibitors been able to lay their plans so far ahead; never have twenty pictures been offered with playdates set. Now you can avoid hit-or-miss buying, and get set for steady profits.

These pictures are based on a careful analysis and knowledge of just what the public wants. They represent the consensus of opinion of exhibitors from all parts of the country as to public demand. They are based on known values — stage successes, stars, stories, authors, directors.

Simplify your buying problem. Assure your box office of a steady stream of money-makers for the next five months.



FIRST NATIONAL'S

"WHEN A MAN'S A MAN"

Released February 4



Good as a guarantee to exhibitors! Because the public bought more than a million copies of Harold Bell Wright's great book and because Director Edward F. Cline and an all-star cast, including John Bowers, Marguerite de la Motte, Robert Frazer, Forrest Robinson and George Hackathorne, have made an EPIC—a whirlwind of action, drama, romance and comedy. Presented by Principal Pictures Corporation.

"THE LOVE MASTER"

Released February 11



FEW stars can boast of a greater hold on the interest of the whole American family than that wielded by the wonder dog, Strongheart, whose "acting" in "The Silent Call" and "Brawn of the North" amazed the world. He's got a greater role in this picture which, in addition to a thrilling story, contains North Country scenic shots such as you've never seen before. It's a Laurence Trimble-Jane Murfin production, with Lillian Rich and Harold Austin in the cast.

"FLOWING GOLD"

Released February 18



MILTON SILLS' success in "Flaming Youth" and Anna Q. Nilsson's success in "Ponjola" pull together for you in this great picture which Richard Walton Tully produced from a whale of a story by Rex Beach, the writer of best sellers. Imagine the audience when the beautiful Anna dives into the river aflame with burning oil to rescue Sills. Alice Calhoun, Bert Woodruff, Charles Sellon and Cissy Fitzgerald are also in the cast. Joe De Grasse directed it.

"TORMENT"

Released February 25



THE dramatic theft of the Russian crown jewels and the Japanese earthquake are highlights of this amazing plot in which Owen Moore "gets" a band of international crooks. Produced by Maurice Tourneur and written by William Dudley Pelley, who create for the box office. Others in the cast of this unusual picture are Bessie Love, Maude George, Joseph Kilgour, George Cooper and Morgan Wallace. Crammed full of gripping action.

FIRST TWENTY for 1924

"SECRETS"



SECRETS—secrets of a wife. The portrayal of four stages in the life of every woman, from girlhood to mellow age; of a love that nothing could dim. The biggest opportunity Norma Talmadge has ever had—and what a picture it is! And the production reunites the "Screen's Perfect Lovers," for Eugene O'Brien plays opposite the star. Frank Borzage directed this adaptation of one of Broadway's greatest stage successes. The public will glory in it.

"GALLOPING FISH"

Released March 10



REMEMBER Sydney Chaplin's work in "Her Temporary Husband?" And can you imagine him surrounded by the old Keystone comedians and comedienness—Ford Sterling, Louise Fazenda, Chester Conklin, Alfred Hollingsworth, Lucile Rickson and John Stepping—in this laughbaster from the Ince Studios? Freddie, an educated seal, makes his debut as a comedian in this picture, which was directed by Del Andrews from Frank R. Adams' story.

"LILIES OF THE FIELD"

Released March 17



THE Big Picture of the year! Corinne Griffith and Conway Tearle, box office magnets de luxe, are co-featured in this remarkable story of "human lilies" who neither toil nor spin. It possesses a powerful theme, has a background of lavish settings, and was directed by John Francis Dillon, who gave us "Flaming Youth." The large supporting cast consists entirely of names with box office value.

"THE ENCHANTED COTTAGE"

Released March 24



RICHARD BARTHELMESS in a romantic tale alive with the spirit that awakens a responsive glow in the heart of the "fan" and inspires word-of-mouth advertising. Adapted from the tremendously successful stage play by Sir Arthur Wing Pinero, and directed by John Robertson, the creator of many big hits. The leading feminine role is taken by pretty May McAvoy. A drama with an irresistible appeal and drawing power.

FIRST NATIONAL'S

"THE GOLDFISH"

Released March 31



CONSTANCE TALMADGE'S greatest vehicle since "East Is West," and a continuous laugh from start to finish. It is a rib-tickling comedy, adapted from the stage success by Gladys Unger, and was directed by Jerome Storm. Jack Mulhall, Zasu Pitts and William Conklin are among the popular players in the cast. Your patrons like comedy; here is one that will send them home chuckling and talking. It's a classic of humor.

"A SON OF THE SAHARA"

Released April 14



A DESERT drama that carries a new punch because it's REAL, with the desert scenes shot in Algeria. For contrast there are spectacular and lavish settings photographed in Paris. Produced by Edwin Carewe from Louise Gerard's famous romantic novel, and carrying the noted Carewe "punch." The all star cast includes Bert Lytell, Claire Windsor, Walter McGrail, Rosemary Theby and Paul Panzer. A tremendous production in every way.

"THE MARRIAGE CHEAT"

Released April 7



RELEASED in April—spring fever time. It's infectious. A South Sea Island tale, with a he-man and a beautiful girl alone, swayed by the tropical moon and the langorous breezes. What happens to the rules of society in a situation such as this? A Thomas H. Ince production, directed by John Griffith Wray from Frank R. Adams' story, and with a cast of favorites—Leatrice Joy, Percy Marmont, Adolph Menjou and others.

"THE WOMAN ON THE JURY"

Released April 21



HOW the lone woman on the jury—there with her own husband—bares the secret of her relations with the slain man to save the life of the girl on trial. A powerful picturization of Broadway's current success. Directed by Harry O. Hoyt. Has a remarkable cast, including Sylvia Breamer, Lew Cody, Frank Mayo, Henry Walthall, Hobart Bosworth, Mary Carr and Bessie Love. The most unusual emotional play ever adapted to the screen.

FIRST TWENTY *for* 1924

"THOSE WHO DANCE"

Released April 28



BLANCHE SWEET, with the drawing power of her success in "Anna Christie," scores another triumph in this screen drama from the pen of George Kibbe Turner, Saturday Evening Post author. It is an Ince production, directed by Lambert Hillier, with a cast that includes Bessie Love, Warner Baxter, Lydia Knott and Robert Agnew. "Those Who Dance" is vibrant with a love story that will make every woman and girl a booster of the picture.

"CYTHEREA"

Released May 12



BLENDING satire, modern romance and swift dramatic action into a story of unusual appeal, Joseph Hergesheimer's "Cytherea" is expected to create a furore when it is released. George Fitzmaurice, the director of "The Eternal City," is now producing it on the West Coast, with Lewis Stone, Alma Rubens, Constance Bennett and Irene Rich heading the distinguished cast. "Cytherea" has a startling theme of universal interest.

"THE WHITE MOTH"

Released May 19



CO-FEATURING Barbara La Marr and Conway Tearle. The story swings from Paris to Broadway, and back again, with complications arising from the love affair of an actress and a social idler. It is a Maurice Tourneur production, based on the dazzling story by Izola Forrester. Miss LaMarr is cast as the "white moth," the sensation of the Paris dance halls, whose romance crashes when her reputation is shattered. A most unusual story.

"HEART TROUBLE"

Released May 26



WHEN C. Gardner Sullivan's adaptation of Somerset Maugham's famous play, "Penelope," is released under the title of "Heart Trouble," the world will see an entirely new Constance Talmadge. In this new comedy, which Alfred E. Green will direct, the vivacious star has an ideal role. As Penelope, the light-hearted and light-headed, she guarantees a thrill and a laugh a minute for eight reels.

FIRST NATIONAL'S

"SUNDOWN"*Released June 2*

A CHRONICLE of the passing of the Old West, about which there is a halo of romance and adventure which still finds myriads of eager readers. Mammoth herds of cattle in stampede, filmed from areoplanes, give it an immensity that staggers; a heart interest story makes the pulse quicken, and its significance makes it an Epic. Directed by Laurence Trimble from the story by E. J. Hudson. In the cast are Roy Stewart, Hobart Bosworth, Mary Alden, Tulley Marshall, Charles Murray and Bessie Love.

"FOR SALE"*Released June 9*

RAVISHING Corinne Griffith in a remarkable role—that of a young wife chained to a millionaire sensation-seeker. The story is an original one, and in it the inner secrets of Fifth Avenue are mercilessly revealed.

"THE PERFECT FLAPPER"*Released June 16*

COLLEEN MOORE in another ideal role—that of a little daredevil, the darling of the younger set, who plays with fire, but comes through unscathed following a series of adventures fascinatingly entertaining.

"THE RAGGED MESSENGER"*Released June 23*

AN Edwin Carewe production, based on the novel by W. B. Maxwell, the famous English author. The story is terrific in dramatic power and promises to create a sensation.

FIRST TWENTY *for* 1924

THE ASSOCIATED FIRST NATIONAL FRANCHISE

Franchise will pay \$10.00 for every lie or misstatement found in its pages.

Franchise is the only publication in the world that backs the truth and accuracy of its statements with hard cash. It is the only publication in existence that stands ready to reimburse its readers for breach of faith.

Just remember this—

We don't pay for purely typographical errors or misspelled words or names. We reserve the right to insert the First National Trademark in advertisements we produce.

The \$10 will be paid to the person who first points out any misstatement or lie.

The \$10 offer is limited to exhibitors, exchangemen and their employees. This is their publication. We don't want any other readers.

Publication office, Associated First National Pictures, Inc., 383 Madison Avenue, New York. Printed in U. S. A.

JANUARY-FEBRUARY, 1924

VOLUME 3, No. 11

Twenty Pictures--Twenty Dates

THE announcement on Pages 4 to 9 of this issue of Franchise marks another milestone in the progress of the motion picture industry.

Heretofore the exhibitors of the country have been unable to plan more than a few weeks in advance, owing to the fact that definite release dates on forthcoming pictures were not fixed until shortly before release. The result was that the showman, uncertain as to his offering for any week, was unprepared to give it the exploitation campaign it deserved.

Realizing the seriousness of this situation, First National again has given a demonstration of its leadership. It is offering twenty productions for twenty definite release dates!

That means that you can start work on your programs as far in advance as June. With your booking problem solved, you can devote your time and energy to bringing the people into your house to see these pictures. You are assured a supply of outstanding pictures for five months, and you can begin talking about them now.

And they are worth talking about! A number of them have been completed, and they are sure fire box office tonics. The first on the list, "When a Man's a Man," is already bowling over box office records. And the rest—well, just run your eyes over the list again and look at the selling angles that have been injected into them. Stars, stories, directors, casts—you will find the top-

notchers in every class represented there.

Perhaps never before has the story been of such prime importance as at this period. Not content alone with the acquisition of the best players and directors, First National has corralled the finest vehicles that the book publishers and the stage could offer. Its release list can, with truth, be labeled: "A Directory of Successes," for the majority of them have found high favor with the public prior to picturization. A few examples will bear out this statement:

One million, two hundred thousand copies of Harold Bell Wright's "When a Man's a Man" have been sold to date.

Rex Beach's "Flowing Gold" ran serially in Hearst's Magazine, and the book is now in its eighth edition.

Joseph Hergesheimer's "Cytherea" headed the 1922 lists of best sellers and is still going strong.

Fifty thousand copies of "A Son of the Sahara" have been sold, and the Louise Gerrard novel is gaining in popularity.

From the footlights come these successes, among others:

Norma Talmadge's "Secrets," the 1922-23 success at the Fulton Theatre.

Richard Barthelmess' "The Enchanted Cottage," the 1923 attraction at the Forty-ninth Street Theatre.

"Lillies of the Field," the 1921-22 booking at the Klaw Theatre.

Constance Talmadge's "The Goldfish," the Eltinge Theatre sensation.

In selecting vehicles, First National and its producers constantly keep the sales angle in mind. That is one of the reasons why First National pictures lead the field.

First National Month

FIRST National Month—January—has passed into history. But the history it made will long be remembered in film circles.

The most sanguine expectations of First National's sales executives were overwhelmingly exceeded. Throughout the nation the people's chief amusement diet consisted of First National pictures; and more so now than ever, that name will remain in their memories as typifying the finest entertainment being offered on the screen today.

But it is not our intention to boast; the purpose of this paragraph is to extend our hearty thanks to the exhibitors who made this mammoth achievement possible.

* * *

Watch for "The Sea Hawk." We have seen a couple of reels of this production, which is being produced by Frank Lloyd from Sabatini's novel, and we predict that it is going to be hailed as the screen's greatest achievement.

First National's Production Staff



Here is the personnel of First National's own producing unit which, although it has been in operation only since last Spring, has such box office successes as "Flaming Youth," "Her Temporary Husband," "Painted People" and "Lilies of the Field" to its credit. The line-up is as follows: Front row, left to right: Director John Francis Dillon; Earl J. Hudson, general production manager; Marion Fairfax, scenario counsel; Director Clarence Badger; David Thompson, production manager. Center row, left to right: Milton Menasco, art director; G. H. Wiley, assistant; Ray Connell, casting director; Arthur Traveres, film editor; Arthur Fresneda, cashier; James Dunne, assistant director; Charles Brown, purchasing agent. Rear row, left to right: Kenneth Clark, scenarist; R. E. Pritchard, studio sales representative; Fred Stanley, scenarist; Malcolm Stuart Boylan, Western director of publicity; James Van Trees, cinematographer; C. P. Butler, cost counsel; Holman Day, scenarist; George McGuire, film editor; Harry O. Hoyt, scenarist and director.

IF there ever was a picture entitled to be termed "a sensation" that picture is Frank Lloyd's "Black Oxen," co-featuring Corinne Griffith and Conway Tearle. It has swept through the country breaking records right and left, and there is no cessation in the stream of telegrams and letters telling of its sensational career.

But we will let others relate the story of its success. The following are but a few of the messages received from exhibitors and others:

* * *

"BLACK OXEN opened Loew's State Theatre to tremendous business, forcing us to hold picture for second week. Only other picture forcing us to do this FLAMING YOUTH. Sincere congratulations."—Harry C. Arthur, Jr., general manager, West Coast Theatres, Inc., Los Angeles.

* * *

"I am happy to advise that BLACK OXEN is breaking all records at Chicago Theatre."—Max Balaban.

* * *

"Despite worst snow storm and blizzard this winter, BLACK OXEN opened yesterday to biggest business of this season."—Vincent R. McFaul, Shea's Hippodrome, Buffalo, N. Y.

* * *

"BLACK OXEN opened here with a temperature of twenty below zero. Played to more business than the three other first run theatres combined. Sunday with weather moderating was a holdout from three in the afternoon until the last show. I consider BLACK OXEN a wonderful production and bound to be a great box office attraction."—Harry Thornton, general manager, W. W. Watts Amusement Company, Springfield, Ill.

* * *

"BLACK OXEN opened to sensational business. We consider Corinne Griffith most phenomenal box office attraction ever discovered. Public is literally wild about her and newspapers gave her and Frank Lloyd direction highest endorsement. Congratulations to all."—Spyros P. Skouras, St. Louis original franchise holder.

* * *

"BLACK OXEN opened Olympia (New Haven) to biggest business on record here. Thousands braved freezing weather and stood in line for seats. Big turnaway."

* * *

"BLACK OXEN broke all records Garlick (Duluth). This is particularly commendable on account inclemency of weather and general business depression."

* * *

THE foregoing are representative of the large number of messages received. Even twenty degrees below zero could not keep them away. And the newspaper



critics shared the enthusiasm of the public, as witness a few excerpts from reviews:

* * *

An excellent photoplay and unusually faithful to the novel. The changes are few and unimportant. Miss Griffith, beautiful as always, enacted the difficult role with skill and understanding.—*Detroit Free Press*.

* * *

In fact, one of the most pleasing features of the screen version is the accuracy with which it follows the action of the book, "Black Oxen."—*Washington Post*.

* * *

A rare treat for moviegoers, developing as it does an unhackneyed theme in an interesting and persuasive manner. It is 100 per cent in entertainment.—*St. Louis Star*.

* * *

In the ten years we have been reviewing pictures we haven't seen "Black Oxen's" superior as genuine screen entertainment. We have seen more spectacular drama, we have seen more massive productions, we have seen more thrilling plot material, but never have we seen a picture better directed, acted or produced or carrying a bigger universal theme than "Black Oxen."—*Detroit Times*.

* * *

Gertrude Atherton's book has been made into an excellent photoplay. Corinne Griffith's interpretation of the leading role is an

appealing and intelligent piece of work. She is so stunningly beautiful, however, that her splendid acting is likely to be over-shadowed by admiration of her radiant beauty.—*Cincinnati Times-Star*.

* * *

Lloyd has spun an impelling story. It is destined to stir up a great deal of comment and cause no end of talk. Corinne Griffith gives an excellent performance in "Black Oxen."—*Indianapolis Star*.

* * *

A tremendously interesting picture, one with an engrossing story in which the suspense is kept up to the very end.—*Rochester Journal*.

* * *

"Black Oxen" is a vital, gripping tale, simple, direct and tersely told. In every yard of footage there is plainly evidenced a studied economy in effort, but not of effect.—*Los Angeles Express*.

* * *

Extraordinarily well-appointed and put together in fine building style.—*Cleveland Plain Dealer*.

* * *

It makes a highly entertaining photoplay and provides opportunity for some excellent acting.—*Montreal Capitol*.

* * *

Remarkably well done. Intensely interesting and seems, oddly enough, far more convincing than the book.—*Philadelphia Public Ledger (Morning)*.

* * *

One of the most fascinating pictures of the year. The picture follows the book operation for operation, one might say, and it is one of the photoplays that ought not to be missed.—*New York Sun and Globe*.

* * *

A brilliant example of faithful adherence to an intensely interesting narrative. This is a delightful picture with a well told story.—*New York Times*.

This handsome blotter was issued by the Majestic Theatre of Kalamazoo, Mich., for First National Month.

The Stars Invite You to their New Year Party				A Full Month of the Finest Pictures Ever Screened																																																																
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DIRECTION, SIG SAMUELS

MANAGEMENT, W. C. PATTERSON

METROPOLITAN THEATRE
ATLANTA, GA.

December 20,
1923

Asst. 1st National Pictures, Inc.,
Atlanta, Georgia.

Attn. - Mr. C. R. Beacham

Dear Sir:

About a year ago the Metropolitan Theatre cancelled the First National Franchise, and during the year of 1923 operated on an open market basis.

We must admit, however, that we have realized our mistake in cancelling the franchise, and are very glad to again buy same, which we have this day done, and operate our theatre once again on the franchise basis, which after all we know will prove more advantageous to us.

Yours very truly,

METROPOLITAN THEATRE,

Sig Samuels
Managing Director.

SS/fw

Laughs and Thrills in New Colleen Moore Film



Just a little feud between the "shanty folk" and the socially elite.



Don saves the life of the princess he worships from afar.



Ellie was the best catcher, and the best scrapper, the Swamp Angels ever had.



Life's darkest moment: Their clothes are being laughed at.



Don is off to the city in pursuit of a career as an author.



The Swamp Angels' erstwhile catcher discovers how it feels to be a successful star.



"There's a swell part you could play—" sweet words to Ellie's ear.

"PAINTED PEOPLE" furnishes Colleen Moore with another ideal vehicle. "Flaming Youth" saw her as the Perfect Flapper; in "Painted People" she's the Perfect Tomboy. This picture, an adaptation of Richard Connell's well-known story of small-town life, "The Swamp Angel," is a sparkling comedy-drama, directed by Clarence Badger, who knows so well how to inject those touches of humor and human interest to which an audience responds. It is well seasoned with thrills and heart throbs as well as laughter.

Colleen appears as little Ellie Byrne, hoyden daughter of common shanty folks—"swamp angels," as they are called. Ellie's greatest accomplishment is playing baseball, her greatest ambition to be an actress and, eventually, the wife of a certain popular member of the town's aristocracy. Similarly, Ellie's pal, Don Lane, has set for his goal a brilliant career as an author and marriage with a girl of the "upper crust." Don goes to the

city to win success, while Ellie hopefully continues her pursuit of a stage career. Both finally attain the unattainable, only to discover that real happiness has been lying a little nearer home.

"Painted People" is one of those rare, sure-fire pictures that no one can afford to miss.

Miss Moore's portrayal of the role of the tomboy, Ellie, has aroused unbounded enthusiasm among those who have seen the picture. "Perfect," is the general verdict. And the popular Ben Lyon sets a new record for himself in the part of Don Lane. Altogether the cast is one of the most notable that could have been selected. Those two famous screen mothers, Mary Carr and Mary Alden, appear as the mothers of Don and Ellie; while Charles Murray and Russell Simpson are respectively the heads of the two households. Charlotte Merriam, Joseph Striker, June Elvidge, Anna Q. Nilsson, Sam de Grasse, and last but not least, Bull Montana, are the other members of this brilliant cast.

AROUND the WORLD with FIRST NATIONAL

First National Holds Prominent Place in Foreign Countries

IF Colleen Moore, Norma or Constance Talmadge or any one of a dozen other famous stars should walk down the avenues of Paris, Buenos Aires, Melbourne or London, her chances of being recognized would be hardly less than if she were to promenade Broadway, New York, U. S. A. For the film stars of this country have just as important a place in the minds of movie fans in Europe, Asia and Australia as they have in those of the most dyed-in-the-wool fans in every city from Portland, Oregon, to Portland, Maine.

To make this so has meant real hard work and steady, patient effort on the part of producing and distributing organizations. That is, those organizations that are continuously working in the interest of the motion picture exhibitor, endeavoring to bring their stars and productions to the front by ceaseless grinding away on exploitation, publicity and advertising, the three fundamentals of motion picture success.

Associated First National Pictures, Inc., is today, one of the most widely represented producing and distributing companies in the foreign field. First National invaded the foreign lands and has, in an unusually short time, built up a "right arm" throughout the entire world that is destined to make its product universally in demand. The birth and growth of the First National foreign department, under the direct supervision of E. Bruce Johnson, whose wide experience has earned for him an enviable position in the motion picture firmament, is interesting.

The installation of this department came about three years ago. To date, it has established and is operating a direct renting business in England, Australia, New Zealand, Norway, Sweden, Denmark, Switzerland, Scotland, Ireland, Berlin and Paris. All First National Oriental business is carried on through its office at Kobe, Japan. At the present time the foreign department is contemplating opening an exchange in Buenos Aires for distribution in the Argentine and surrounding territory.

The exploitation of pictures as practised in this country has been conspicuously absent, particularly in England, until very recently. Taking advantage of a visit of the Talmadge sisters to England last year, the First National representative there arranged a contest which brought one hundred nominees from all parts of England to London to attend the annual Victory Ball and there to be passed on for the purpose of selecting one girl to return to the United States to appear in one of the new productions. This contest, the first of its kind in England, created

a furore there, resulting in the selection of a popular favorite who, sent to America, subsequently appeared in a recent production opposite a well known star.

When it is considered that exploitation of this type, even such things as showing pictures to the inmates of prisons, which was done for the first time in the British capital recently by First National, was comparatively unknown in that conservative country, this is surely reflected in the great direct benefit to the exhibitors.

Hottentot Leads Field in Denmark

THE rough sea was blamed for Papyrus' defeat in its great international race with the famous Zev. Be that as it may, Papyrus took a noble beating and when the American horse of horses, "Hottentot," was placed on a shelf in one of the big ocean liners bound for a foreign land, many greatly interested American eyes were turned seaward, wondering what Thomas H. Ince's American Derby winner would do to hold his place in the "International Movie Sweepstakes."

The sea evidently had nothing to do with the "Hottentot's" chances of making a clean getaway at the barrier, and from recent reports, the wonder horse of the Associated First National stables jumped the fence in England and is laps ahead of a race it "crashed" in Denmark. The manager of the Lille Theatre in Copenhagen said that the "Hottentot's" jockey was forced to run him sideways to keep him from flying.

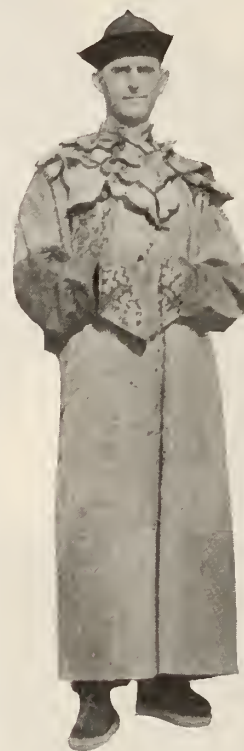
First National in South Africa

Movie fans of Southern Africa are looking forward to a big year in their territory as far as motion picture entertainment is concerned.

News of the fact came from the offices of the South African Film Trust following the completion of business negotiations with First National in which they contracted for all recent First National releases.

WEST IS EAST

The following article was written by Horace T. Clarke, Oriental representative for Associated First National Pictures, just before he sailed for his post in Far East in January, and tells of the motion picture market in the Orient.



HORACE CLARK IN CHINESE COSTUME

THE Oriental film market is probably the most difficult in the world to serve, owing to the fact that the majority of American motion pictures are made from the standpoint of Western peoples, setting forth their religious, sociological, ethical and political views, with which the Orient has so few points of contact. To overcome this disadvantage, the most painstaking efforts in selecting desirable and acceptable pictures are necessary and a personal contact with the Oriental film buyer is essential to successful marketing.

During the past few years, a phenomenal advance has been made, both as to the increased number of pictures distributed in Oriental territories, and the prices paid therefor. It is not improbable that the American motion picture will prove the medium by which will be disproved that old time saying "East is East and West is West and Never the Twain Shall Meet."

Of the various countries of the Orient, Japan has progressed further towards Western standards and this is largely due to its close proximity to America. American pictures are becoming more and more popular throughout the Island Empire, displacing the home made product. At the present time the Japanese producer is making two kinds of motion pictures, one type showing the early history of the country and the valorous deeds of the Shoguns (warriors), and the

(Continued on page 19.)



The above layout shows the First National "arsenal" in Mexico City, and Frederick Rodríguez, the "man behind the gun." Manager Rodríguez assures us that, although they have an occasional rebellion down there, and he is kept busy running to the City Hall to cheer the new presidents, he still has time to direct First National's Mexican sales and distribution program.

That's mighty kind Mr. Jameyson~ and as we look at these samples of our display ads, we believe all exhibitors are inclined to agree with you.

L. M. Miller
THEATRICAL ENTREPRENEUR
ASSOCIATED FIRST NATIONAL PICTURES, INC.,
363 Madison Avenue,
New York City.
Jan. 19th, 1924.

STANLEY H. CHAMBERS
MANAGING DIRECTOR
Publicity Department,
Associated First National Pictures, Inc.,
363 Madison Avenue,
New York City.

Gentlemen: (The whole gang of PAs)
It is so difficult to get good advertising publicity and exploitation ads that this writer feels that when one company does make a strenuous and successful effort to give this material to the exhibitors that it is the duty of those who benefit by this to show their appreciation in some manner.

The purpose of this letter is to let you men of the Publicity Department know that your efforts are not for naught and the exception- al material you are putting out is appreciated by the writer of this letter, if by nobody else in the United States. However, I am sure that most of the exhibitors feel as I do even though they do not take the time to write you concerning the quality of material you are now supplying us. I wish, though, that they would all write so that you might know how well you are hitting the Bull's Eye.

I know it must be difficult for you to know whether your stuff is getting across or not and it is a pity that you can not hear what is said in order that you would have further inspiration to advance the quality of your material.

I think your press sheets are the best yet produced in the motion picture industry. The splendid feature stories to be found in all of your recent press sheets, including "FLAMING YOUTH", "PONJOLA", "THUNDERGATE", "MEANEST MAN IN THE WORLD", etc., are immensely valuable if properly used.

Your display ads are the most adaptable that we receive at the present time. They can be worked into any size or shape ad, advertisementously -- something that can not be said of much of the material we receive.

The auxiliary publicity matter supplied direct to newspapers such as the -- "WHAT DOES YOUR FACE REVEAL" series, "BUSINESS TALKS TO YOUNG GIRLS", "FASHION CLIP SHEETS", etc., is unexcelled in the industry and invaluable to the man running your pictures.

As an advertising man, I do not hesitate to say that the valuable publicity you are putting out at the present time adds to the box office value of your pictures immeasurably and I only hope that you continue on the lines you are now following.

With kindest personal regards and best wishes, I remain
Sincerely yours,

H. E. Jameyson

HEJ:OP
CONSTRUCTION MOVEMENT CO. INC.
HOLLYWOOD MOVEMENT CO. INC.
SOUTHERN MOVEMENT CO. INC.
PACIFIC MOVEMENT CO. INC.
AMERICAN THEATRE CO. INC.

STRAND
Dig deep into your soul to find
the spot this drama hits—



With Alexander
HENRY WALTHALL
DICK RICH
ROCKLEY
FELLOW
and the story
and the story

Booth Tar

use to life as you

Thos H. Ince
presents
"ANNA CHRISTIE"



The
Greatest
American
Drama
in Years

I Hate All Men!
"I wanted to marry you and fool you, but I couldn't. I couldn't marry you with you believing a lie. I want no more girl the last two years. I had when I wrote you. I am decent, but you drove me to it. Don't you see I've changed. Will you believe me when I tell you that love for you has made me clean? Like H— you will. You're like all the rest. D— you. Tell you I hate all men."

EUGENE O'NEILL'S
PULITZER PRIZE PLAY
Blanche Sweet
George Marion
William Russell
Eugene Brosser

A Startling Expose
—of the Women of Today



FLAMING YOUTH

MELTON SULLS
ELLIOTT DUTCHER
SYLVIA BRADSHAW
MYRTLE STEWART
BOB LYON

COL

TIVOLI

STRAND



Dick's
Laird
Tea
Up-to-the-
Minute
Romance
of Youth
and Love

Richard
Barthelmess

"21"

A. JOHN S. ROBERTSON

A FIRST NATIONAL ATTRACTION

Booth Tar

use to life as you



"BLACK OXEN"

A SENSATION!

That's the only word for it. Think of it as a brand new idea. Something the human race has never known before. It's the story of a man and a woman who are in love, but they are in love with a man who is a black oxen. It's a story of a man and a woman who are in love, but they are in love with a man who is a black oxen. It's a story of a man and a woman who are in love, but they are in love with a man who is a black oxen.

Corinne Griffith and Conway Tearle
Directed by Frank Lloyd

George Fitzmaurice
Production

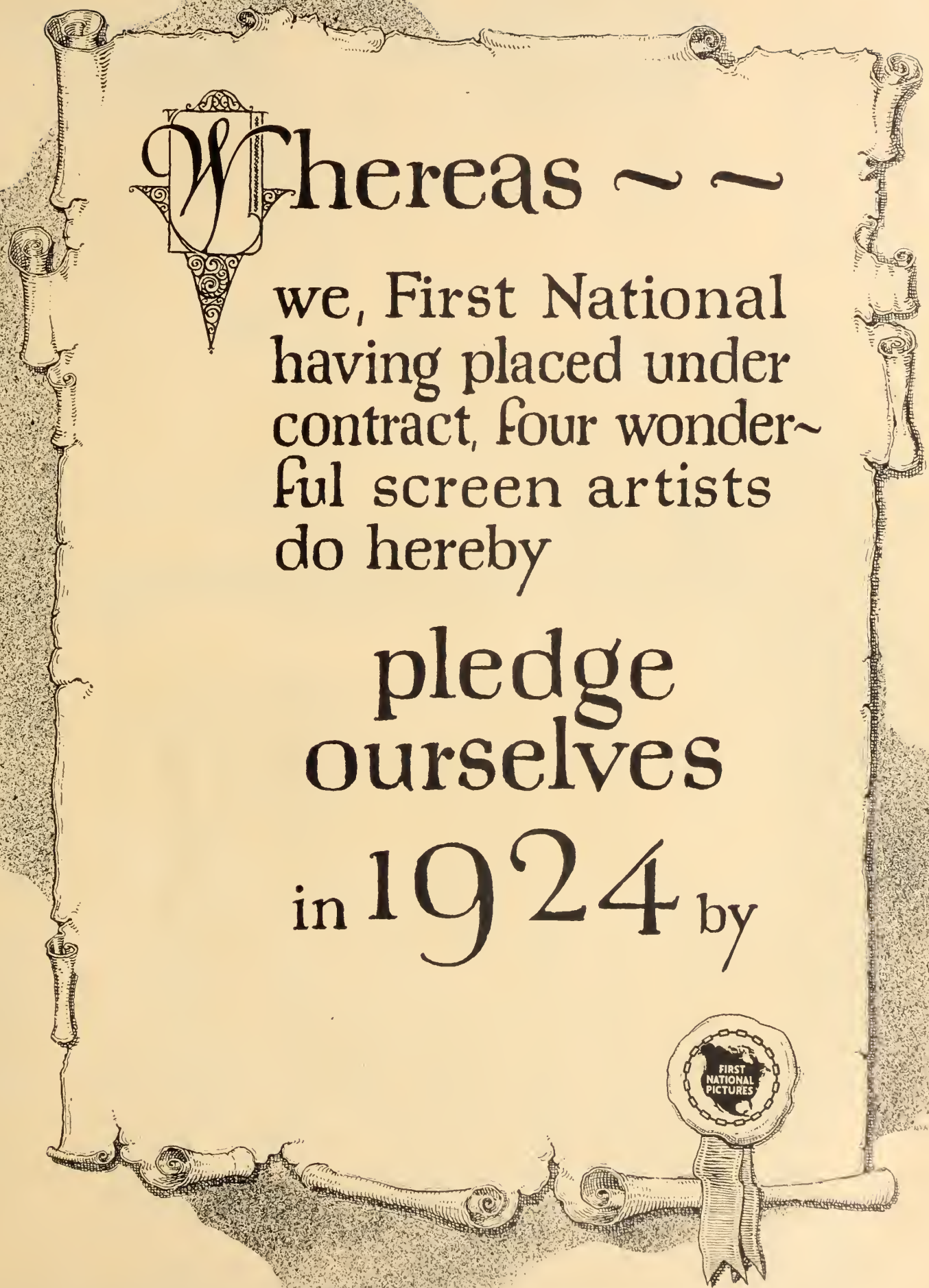
"THE ETERNAL CITY"

ALL THE BOVES OF THE CAESARS
IN ONE BURNING KISS!

20,000 IN THE CAST

ONE OF THE YEAR'S REAL BIG ONES



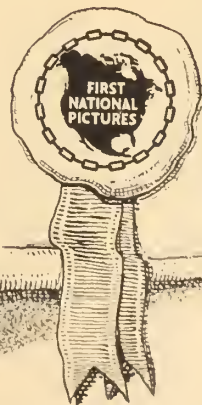
A decorative border resembling a scroll with various folds and loops, framing the text. It is drawn in a simple line-art style.

Whereas ~ ~

we, First National
having placed under
contract, four wonder-
ful screen artists
do hereby

pledge
ourselves

in 1924 by



~proper selection of stories.
 ~intelligent selection of directors.
 ~closest possible co-operation with producing units.
 ~in other words the application of BRAINS in every step of the production administration.

to make these players four of the few big box~

~ the players pledge themselves

Barbara La Marr



Form 1204

CLASS OF SERVICE		STANDARD
1. Regular	2. Special	3. Extra
4. Full Rate	5. Reduced Rate	6. Other

RECEIVED AT SNY K 19 NL LOSANGELES CAL DEC 21

R A RUKLAND NEWYORK

WESTERN UNION TELEGRAM

NEWYORK CALTON, PRESIDENT

AS MY NEW YEARS RESOLUTION I PLEDGE MYSELF TO GIVE MY GREATEST AND SINCEREST EFFORT TO MAKING THE PICTURES IN WHICH I APPEAR FOR FIRST NATIONAL WORTHY OF THE PRIDE MARK OF THE MOTION PICTURE INDUS TRY I REALIZE THE PRESTIGE THAT COMES TO A PLAYER THROUGH THE AUSPICES OF FIRST NATIONAL AND YOU CAN BE ASSURED THAT MY PRODUCTIONS MADE BY ASSOCIATED PICTURES UNDER MY RELEASING CONTRACT WITH FIRST NATIONAL WILL REPRESENT MY BEST WORK AND MY DEEPEST INTEREST

BARBARA LAMARR

3AM



Form 1204

CLASS OF SERVICE		STANDARD
1. Regular	2. Special	3. Extra
4. Full Rate	5. Reduced Rate	6. Other

RECEIVED AT SNY K 46 NL LOSANGELES CAL DEC 21

R A RUKLAND NY.

WESTERN UNION TELEGRAM

NEWYORK CALTON, PRESIDENT

GEORGE W. E. ATKINS, PRESIDENT

FIRST NATIONAL HAS PLACED AT MY DISPOSAL EVERY FACILITY TO MAKE THE PRODUCTIONS BEARING MY NAME CONSPICUOUS SUCCESSSES AND I PLEDGE MYSELF WHOLE HEARTEDLY TO THE FULLEST ACHIEVEMENT OF OUR COMBINED EFFORTS FOR SURPASSING PRODUCTION RESULTS IN EVERY ONE OF MY PICTURES DURING THE NEW YEAR

CORINNE GRIFFITH

Corinne Griffith

Ben Alexander



WESTERN UNION
RAM

[illegible]

**WESTERN UNION
TELEGRAM**

NEWCOMB CARLTON, PRESIDENT
GEORGE W. ...

RECEIVED AT
2 NY K 79 HL
LOS ANGELES CAL DEC 21
R A ROWLAND NY

I AM GOING TO BE A GOOD BOY AND WORK LIKE EVERYTHING TO MAKE MY NEW
FIRST NATIONAL PICTURES AS SUCCESSFUL AS PERIOD AND SAM AND BOY OF
MY MOTHER SAYS THAT I SHOULD NOT LET IT GO TO MY HEAD BUT IT DOES
A LITTLE BIT BUT I AM GOING TO WORK IT OFF AND YOU CAN COUNT ON ME
DOING MY STUFF

NEWCOMB CARLTON PRESIDENT
GEORGE W. E. ATKINS FIRST VICE PRESIDENT
HUBB LEE
MEMBER OF THE BOARD
AND THE BOARD OF DIRECTORS
AND THE BOARD OF DIRECTORS
AND THE BOARD OF DIRECTORS
AND THE BOARD OF DIRECTORS

Big first run exhibitors who have pledged their support ~ ~ ~

Des Moines Theatre
Des Moines

Rialto Theatre
Omaha

Empress Theatre
Oklahoma City

Metropolitan
Washington, D. C.

Broadway Theatre
Charlotte, N. C.

Rex Theatre
Vancouver

Branford Theatre
Newark, N. J.

Garden Theatre
Paterson, N. J.

Garrick Theatre
Minneapolis

Garrick Theatre
St. Paul

Gordon's Olympia
Boston

Chicago Theatre
Chicago

Capitol Theatre
Detroit

Circle Theatre
Indianapolis

National Theatre
Louisville

Metropolitan
Cleveland

Colorado Theatre
Denver

Kinema Theatre
Los Angeles

Strand Theatre
New York

Strand Theatre
Brooklyn

Strand Theatre
New Orleans

Liberty-Regent
Pittsburg

New Garrick Theatre
Duluth

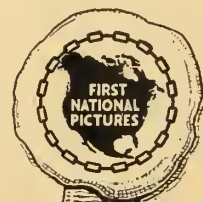
Strand Theatre
Milwaukee

New Grand Central
St. Louis

Liberty Theatre
Seattle

and hundreds of others

Thousands will be watching us. Thousands will check each picture—and we want them to. We invite every exhibitor in the country to aid us in this tremendous plan to increase the box office receipts for their theatres.



1924 ~ FIRST NATIONAL'S BIGGEST ~

Norma Scores in Role of Desert Dancer



Norma Talmadge as Noorma-hal and Hector Sarno as Chandralal.



Music hath charms—to capture the interest of a handsome stranger.



Life to Noorma-hal had lost its savor.



Even a villain has his moment of triumph. Ramlika thinks he has won his Noorma-hal.

Valverde tests the theory that a little judicious flattery will unseal a woman's lips. It works again.



Valverde realizes his love for the dancing-girl who had offered her life for his.

HERE is a rare treat for the Norma Talmadge fans, whose name is legion. They have seen their favorite in a wide variety of character portrayals, but "The Song of Love," a thrilling, colorful romance of the Sahara, gives her a role totally unlike any she has played before, yet equally appealing and fascinating. She appears as a native dancing girl of the Algerian

desert Noorma-hal, and around this alluring figure the story revolves.

"The Song of Love" is a dramatic tale of love and intrigue, picturing an uprising of the Arabs against the rule of the French colonials; but principally it concerns the love of Noorma-hal for Valverde, the French spy sent into the Arab camp to learn their plans, and the conflict between Valverde and a fanatic desert-chieftain, Ramlika, Noorma-hal's most ardent wooer. It is gripping drama from start to finish.

The supporting cast is an unusually brilliant one. Joseph Schildkraut, well known stage star, appears as Miss Talmadge's leading man, in the role of Valverde; Arthur Edmund Carew, remembered for his fine portrayal of Svengali in "Trilby," is Ramlika, the desert chief; and among the others are Hector V. Sarno, Laurence Wheat, Maud Wayne and Earl Schenck.

"The Song of Love," was adapted from Margaret Peterson's story, "Dust of Desire," by Frances Marion, who collaborated with Chester Franklin in its direction. It was filmed on a lavish scale amid settings of unusual beauty and picturesqueness.

Ramlika finds Noorma-hal in Valverde's rooms, where she has gone to warn him of the Arabs' attack.

Mark Kellogg



First National has lured Mark Kellogg from the business world to become manager of the advertising and publicity department, succeeding Robert J. Dexter, who resigned to devote all his time to fiction writing. For many years Mr. Kellogg was connected with the advertising and foreign departments of the Burroughs Adding Machine Company of Detroit.

Three Productions in Work at Ince Studio

THREE Thomas H. Ince productions are now in work at the Ince Studios at Culver City, Calif., for release during the present year.

The first of these is an uproarious comedy, "Galloping Fish." It is an adaptation of Frank R. Adams' story, "Friend Wife," with Syd Chaplin, Louise Fazenda, Ford Sterling, Chester Conklin and Lucille Rickson in the leading roles. The picture, which was directed by Del Andrews under the personal supervision of Mr. Ince, features a trained seal in addition to a quartette of the screen's best known funmakers. With a story which is entirely "different"—of a timid little bridegroom who wanders into a vaudeville theatre seeking consolation after his first quarrel with his bride and who accidentally becomes involved with a "Diving Venus" and her pet seal—and spectacular flood scenes carrying the hilarious climax of the tale—the production is said to be faster and funnier than "The Hottentot."

John Griffith Wray, who directed "Anna Christie," is just completing a new drama titled "The Marriage Cheat." Against the exotic setting of a forgotten island of the South Seas, this stirring love story of a young missionary and a white woman, an unhappy bride who is washed up on the island after she has tried to commit suicide from the deck of her husband's yacht, has been told. Leatrice Joy, Percy Marmont and Adolph Menjou have the leading roles of the production, one of the most colorful ever filmed at the Ince studios.

Lambert Hillyer is filming "Those Who Dance," billed as the "surprise picture" of the year. Beyond the fact that it is based on George Kibbe Turner's story of the same name, Mr. Ince has not revealed the theme of the drama. A novel twist has been added to the plot by combining the original story with one of the most discussed of modern day questions, and the producer promises a new thrill for "fans" when the production is completed. Blanche Sweet, Bessie

Love, Warner Baxter, Robert Agnew, Lucille Rickson and Lydia Knott are included in the all star cast.

* * *

"Twenty One" Hitting High Box Office Mark

"TWENTY ONE," Richard Barthelmess' current releases, has hit its stride and is proving to be one of the most popular in which that star has appeared. At the Circle Theatre in Indianapolis it opened to big business, which grew steadily during the week.

At the Chicago Theatre it met with equal success, and drew this telegram of commendation from Max Balaban:

"I am happy to advise you that we are doing very big business with Richard Barthelmess in 'Twenty One.' Our audiences are very much pleased with picture and all newspaper critics praise it very highly. I am convinced after watching our audiences' reaction that if you keep Barthelmess in pictures of this type they cannot hold him back. I am sure that this picture will be a big box office success for all theatres that run it because it appeals to young and old."

Use the Post

The First National "News-Ad" in the March 8 issue of the Saturday Evening Post will be devoted chiefly to "Lilies of the Field," the first of the Corinne Griffith Productions.

Appearing shortly before the release date, this advertisement can be taken advantage of by the wide-awake exhibitor, with beneficial results at the box office. Call it to the attention of your patrons by means of slides, program readers or lobby signs.

"Lilies of the Field" promises to be one of the greatest money-making pictures ever screened. With Corinne Griffith and Conway Tearle in the leading roles, supported by a marvelous cast, "Lilies of the Field" is a theme play that will make everybody talk.

For a Big Cleanup, get your patrons interested now. Get them to read the Post advertisement and you will not be able to keep them away.

Mr. and Mrs. Strongheart On Belated Honeymoon

STRONGHEART and Lady Jule, thoroughbred police dog mates of the movies and two of the most valuable canines in the world, are now visiting New York on a belated honeymoon from California.

Escorted by three guards, they were sent East for the Dog Show which took place in Madison Square Garden, February 11th to 14th and to make their first joint "personal appearance" at a Broadway theatre, when "The Love Master" will have its premiere.

New Fabian House

THE New Montauk Theatre, an addition to the Fabian Enterprises chain of houses in New Jersey, opened on January 29 in Passaic, N. J. Beautifully appointed, the theatre seats 2,500 on the orchestra floor, with 400 loge chairs, which can be reserved in advance, on the mezzanine floor.

Charles S. Michelson is resident manager of the New Montauk. The mayor and other city officials made addresses at the opening ceremonies, admission to the first performance being by invitation.

"Ashes" Contest Closes; Results Announced Soon

AT THE time of the general release of Norma Talmadge's "Ashes of Vengeance," Robert M. McBride, publisher of the book, announced a prize contest for the five best reviews of either the book or the picture; the first prize being \$500; the second, \$200; third, fourth and fifth prizes, \$100 each. For the twenty-five reviews which are considered next in order of merit to the prize winning reviews, the publishers will give complimentary copies of the book, autographed by the author and Miss Talmadge. The story is profusely illustrated with scenes from the photoplay.

The contest, which has been running since October 1, closed this month, and those who consented to act as judges of the contributions—James Branch Cabell, author of "Jurgens," Thyra Samter Winslow, author of "Picture Frames," H. B. Somerville, author of "Ashes of Vengeance," Norma Talmadge, star of the picture, and Robert M. McBride, publisher of the book, are now reading the hundreds of manuscripts which have been submitted. The contest was open to everybody except members of the Talmadge organization, or those associated with the publisher. The reviews of 500 words could be descriptive of either the book or the picture.

* * *

Another "Boy of Mine"

ACE BERRY, managing director of the Circle Theatre of Indianapolis, Ind., under date of January 21 sent the following wire to a New York friend:

"Seven pound baby boy arrived Saturday afternoon, a fitting celebration for playing BOY OF MINE last week at Circle Theatre. Mother and baby doing fine, also father."

* * *

New Records

FOR the first time since 1915 the Olympia Theatre of Boston held over a picture for a second week. This occurred during the engagement of "Black Oxen."

But that record did not stand long. "Flaming Youth" achieved the same result immediately afterward.

Then "Anna Christie" pulled the same trick.

This makes three successive First National pictures to break an eight-year-old policy.

* * *

Under the F. N. Banner



Milton Sills, one of the most popular leading men on the screen today, will appear exclusively in First National pictures for a considerable period, having recently signed a contract. He will be seen next in Richard Walton Tully's "Flowing Gold." Then he will appear in the title role of "The Sea Hawk."

Samuel Goldwyn in New Role

West is East

(Continued from page 14.)



Samuel Goldwyn, Harry Arthur, general manager of West Coast Theatres, Inc., and Fanchon, musical comedy star, rehearsing a prologue number for "Potash and Perlmutter" at Loew's State Theatre, Los Angeles.

Studio Stuff

(Continued from page 16)

with Mary O'Hara. Unstinted settings, a notable cast and an adaptation of the original play that is regarded as perfect screen drama give Hoyt an excellent start toward making one of the best pictures of the new year.

* * *

"FLOWING Gold," the Richard Walton Tully production which will be released in February, is an epic of the oil industry, probably the most romantic and fascinating development since the "gold rush" in 1849. The picture is adapted from Rex Beach's novel of the same name.

In "Flowing Gold" Tully spared no effort to supply realism and authentic backgrounds. With a portion of his technical staff, he visited the oil fields of Texas and studied the industry at first hand. As a smashing climax of the production he staged one of the most spectacular fire and storm scenes ever screened. In the midst of a cloudburst and electrical storm, oil wells are struck by lightning and the valley inundated by a flood, upon the surface of which spreads a seething mass of blazing oil from nearby gushers. Real oil wells were burned in the La Brea Rancho district to secure a portion of this magnificent spectacle.

The all-star cast includes Anna Q. Nilsson, Milton Sills, Alice Calhoun, Craufurd Kent, Cissy Fitzgerald, John Roche, Josephine Crowell, Bert Woodruff, Charles Sellon, Francis Powers and other notables. Joseph De Grasse directed the production from the scenario by Mr. Tully.

Mr. Tully is now at work on the scenario of "The Bird of Paradise," which will be his next production for First National.

"The Bird of Paradise" is Mr. Tully's most successful play, the screen rights of which he has consistently refused to sell. He intends to make it his most ambitious screen production and to duplicate its success on the stage, where it has been a reliable favorite for twenty years. The story is laid in Hawaii and Mr. Tully will leave Los Angeles early in the Spring with his company to film his story in this fascinating locale. No cast has been selected at yet.

* * *

SAMUEL GOLDWYN has transferred his production of "Cytherea," the Joseph Hergesheimer novel, from the Biograph Studios in New York to Los Angeles. George Fitzmaurice left last

week to prepare for the arrival of the players in the cast, who will follow soon. They include Lewis Stone, Alma Rubens, Constance Bennett, Irene Rich and others engaged in the East.

* * *

THE Edwin Carewe company, filming "A Son of the Sabara" in the Algerian Sahara, expects to leave Biskra this month for the Eclair Studio in Paris, where the interior scenes for the production will be made. The Carewe company, which sailed from New York early in November, will be in the French capital about a month. The cast of the picture includes Claire Windsor, Rosemary Theby, Bert Lytell, Montague Love and Paul Panzer. Mr. Carewe has secured many spectacular and unusual scenes during his stay in Biskra and Touggourt and declares himself more than satisfied with the results obtained after transporting his company the eight thousand miles from Hollywood to Northern Africa.

* * *

DESPITE the illness of the star, Richard Barthelmess, "The Enchanted Cottage" has been completed by Director John S. Robertson on scheduled time. Incidentally we warn you to look for surprises in "The Enchanted Cottage." Motion picture traditions fall before it. It is a distinctly different type of show and is going to take its place among the "new movies" of the generation.

* * *

CONSTANCE TALMADGE in the "The Goldfish" will have one of the most interesting comedy dramas of her career. The picture is nearing completion for April release. In the leading masculine role is Jack Mulhall, the curly-headed young man who helped "Dulcy" along in her dumb-belling career. Others in the cast are Zasu Pitts, William Conklin, Jean Hersholt, Herman Krauss, Edward Connelly and Amelia Pugsley.

"The Sea Hawk"

The Screen's Greatest Achievement

other representing modern stories of Japanese life. Most of the human element that goes to make a motion picture in Japan, is controlled by an enormous combine. This combine controls most of the houses and the actors and actresses appearing therein. They are hired by the year regardless of whether they work or not, which assures them of continuous engagements and eliminates competition between producers.

Every large Japanese city has its "Broadway" or theatre street where most of the movie houses are located. American advertising accessories are little used in Japan. The poster artist gives his own interpretation of the type of poster to be used with each picture presentation. The publicity used for boosting a picture before the American motion picture public loses a lot of its momentum by the time it reaches the Orient. The various trade journals are mainly responsible for bringing to the attention of the buyer, the merits and possibilities of a picture for his particular territory. Let me here say that these trade journals are looked upon as the family Bible by the majority of the Oriental film traders and are read from cover to cover throughout the entire territory.

In advertising motion pictures in Japan, the name of the star is often changed to meet the language requirements of the country. For instance, in billing Constance Talmadge they never use her full name for the reason that it is too long and unsuitable to Japanese translation, so this star is known as "Con Tal."

Many of the leading theatres of Japan were destroyed during the recent earthquake disaster, including the Imperial Theatre, one of the largest and most beautiful theatres in the world, which was under the patronage of the Japanese Imperial household. It was devoted almost entirely to drama, with a few vacant play dates each month for motion pictures.

It is not an uncommon thing to see many well-to-do Chinese arrive at the movies in their high-priced automobiles. The women are dressed in their native costumes and are often laden down with a great variety of costly jewels. In Chinese theatres the audience is generally served with a pot of tea for which a small charge is made. This is looked upon not only as a cherished custom, but as an essential to round out the evening's entertainment.

In India, the high caste women seldom visit the movie theatre or are seen on the streets. If they do venture out their faces are veiled and immediately they arrive at the theatre they are escorted to a box which is screened with mosquito netting. When the lights go out and the show commences these curtains are pulled aside until the performance is completed.

Many of the theatres in Java are built in two sections; that is to say, the white audience is seated facing the screen while the natives are seated behind the screen. Of course it is not possible for them to read the subtitles back of the screen, but as long as they speak neither Dutch or English, it makes no difference to the native.

The great bulk of all Oriental populations are agriculturists, earning very low wages, so that admission charges must be figured accordingly. The native pays an average of two and one-half American cents, while the better class seats sell for an average of fifty to seventy-five American cents.

The method of doing business in the Orient differs greatly from the accepted standards in this country. The Oriental mind moves slowly but surely and no decision of any importance is reached until days of study have been devoted to the matter under consideration. Before deciding on a business visit to the Orient, it is necessary to take a correspondence school course in the art of drinking tea. The tea drinking stunt forms the basis of all business transactions and for the first six interviews you have with the average business man, a great deal of the time is taken up in drinking tea, discussing the weather and inquiring after his various relations. This calls for a great deal of tact and patience, as can be easily imagined.

:- First Run Newspaper Reviews :-

"Jealous Husbands"

Boston Record

Story, direction, cast and settings—all are well high perfect in our estimation. The only conclusion that we can come to is that "Jealous Husbands" is a picture that hits on all six—there is no weak spot in the structure.

Chicago Herald and Examiner

Casting of "Jealous Husbands" was done with a shrewd eye to type, and the players perform expertly. In fact, the entire production is well made.

Chicago American

"Jealous Husbands" has considerable force. It has, in fact, the lash-like vigor of medieval times. You might even think of the brutal. Yet its somber moments are offset by many softer minutes. And it has credibility. The most startling situations give the impression of being convincing.

San Antonio Express

"Jealous Husbands" is the vividly descriptive title of the delightfully entertaining and exciting photoplay which appeals to all members of a family.

Kansas City Star

There is plenty of snappy action in "Jealous Husbands" and lots of surprises in the story.

"The Eternal City"

St. Louis Globe-Democrat

"The Eternal City" is a story of deep situations and real romantic thrills. Bert Lytell is admirable as the lover and John Barrymore as the profiteer. Miss La Marr already is established as one of the screen's finest actresses and should go far in her new capacity as a star.

Indianapolis Star

Old Roman ruins have been used to give this film some of the finest backgrounds a picture ever had.

Detroit Free Press

One of the most stupendous and gripping screen dramas of recent release. From a photographic point of view, "The Eternal City" will be a constant delight, as view after view of surpassing beauty is flashed on the screen.

St. Louis Post-Dispatch

Those who read Hall Caine's novel will find the old plot in a new dress. There are some notable crowd scenes—there are some rare and beautiful vistas of the Eternal City and its surroundings.

Detroit News

The settings for this picture are beautiful. Barbara La Marr does the best work of her screen life as the girl, and Richard Bennett comes near being the star.

"Anna Christie"

Minneapolis Star

It is one of the most satisfactory transcriptions of a stage play or novel ever exhibited in Minneapolis. The cast does some excellent character portrayal—something seldom seen in the movies. The acting of Marion is perfect.

Minneapolis Tribune

"Anna Christie" gives an authentic interpretation of the drama and displays a colorful background which enhances the story.

HAROLD BELL WRIGHT

Tucson Arizona
January 6 1924

Dear Mr Lesser

Permit me to say how grateful I am to you for the picture, "When a Man's a Man". It is so right----so true----so satisfying in every way.

I have never seen a book-picture that followed more closely the story as it was told in print. Surely no one who enjoyed the novel can fail to enjoy the picture---for the picture is the novel---not rewritten for the screen, but visualized on the screen exactly as I wrote it.

With all my heart I thank you.

Sincerely

Harold Bell Wright

HBW X

Mr Sol Lesser
Principal Pictures Corporation
7250 Santa Monica Blvd
Los Angeles California

Los Angeles Evening Express

Here comes a film that will lift the annual quality average far above normal. It is the adaptation of Eugene O'Neill's "Anna Christie."

Louisville Courier-Journal

"Anna Christie" is outstanding because it is faithful and because the cross section of life which it portrays is true and realistic. It is unlike the usual run of films which are made to appeal to the sentiment.

Topeka Capital

Thomas H. Ince's screen version of the stage success, "Anna Christie," is terrific. It is powerfully presented and acted. Blanche Sweet's enactment of the leading role is one of the greatest achievements the screen has known. In fact, it is the most remarkable portrayal any film actress has displayed in the past 10 years.

"The Wanters"

Indianapolis Star

Miss Prevost gives a performance that is both delightful and charming. Add to that the fact that this young actress is at times bewitchingly pretty and there one has the secret of one-half of the film's attractiveness. For the other half there is the ever-intelligent supervision of John M. Stahl and the performance of a capable cast headed by Robert Ellis.

Detroit News

Marie Prevost in "The Wanters," proved a most pleasant surprise. That she has real screen dramatic ability came as a revelation.

Indianapolis Times

The director has taken such a theme, photographed it in great style, assembled a splendid type cast and supplied a whale of a climax—the train scene. Frankly I received a terrible punch from "The Wanters."

"The Dangerous Maid"

Cincinnati Commercial Tribune

"The Dangerous Maid" is worth seeing.

Rochester Herald

Here is a picture that is frankly romantic, rather unpretentious as to "drama," simple, entertaining and remarkably photographed.

Rochester Times-Union

Constance Talmadge is such a charming little actress that she makes it quite easy to believe in all these things in the pleasing little romance which has been built around her personality. "The Dangerous Maid" is well set and costumed.

"Twenty-One"

Philadelphia Inquirer.

Delightful and completely absorbing picture. Barthelmess stands now, more than any of our stars, for the clean, fresh, humorous and romantic in pictures.

Indianapolis News

Good picture with a fine cast. Fans will enjoy every moment of it not only because Barthelmess is invariably interesting, but because the story is light, smooth running and full of fun as well as drama.

St. Louis Globe-Democrat

It is a corking tale, punctuated with flaming bits of romance, intense dramatic action and thrills.

St. Louis Star

Makes a first-class picture, thanks to good direction and the work of the star.

Outstanding Accessories of the Month

A window card in orange and black — quite effective.



One of the colored 22 x 28 photos on "Painted People." A real eye-catcher.

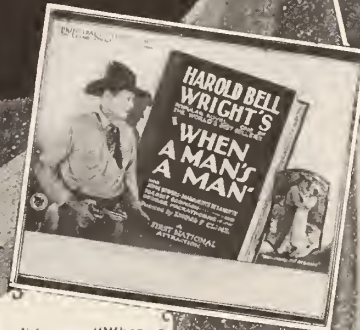


An 11 x 14 photo on "Chastity."



A twenty four sheet that gets over the beauty and ecstasy of the picture; a poster well worth a maximum billboard display.

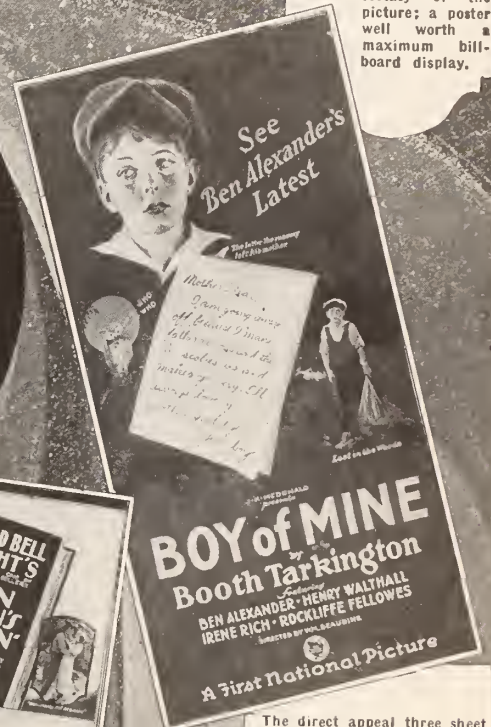
Big Time Advertising for Big Time Pictures



A slide on "When a Man's a Man," playing up the book. It's done in handsome colors and is bound to attract.



One of the hand-colored 11 x 14's on "The Eternal City."



The direct appeal three sheet with a good selling argument. Head can be used for cut-outs.



A striking twenty-four sheet for Dick's latest.



The three color herald on "Anna Christie" now available at your exchange. Order them far in advance to insure prompt delivery.

"When A Man's A Man"

"But Stan and I are married!"

IN "When A Man's A Man," the first of a series of Harold Bell Wright novels to be filmed by Principal Pictures Corporation, the West comes magnificently into its own again. Here is a thrilling, realistic story of the romantic ranch country that will intrigue the most jaded appetite.

Millions have read the novel; they and other millions will want to see the photoplay. Directed by Edward F. Cline, the film is the story as the author wrote it, portrayed by a cast that might be the original characters come to life, so closely do they fit their roles.

Furthermore the picture was photographed in the actual locale of the story—the "mile-high city" of Prescott, Ariz., and the beautiful Williamson Valley; and the settings, many of them of rare beauty, all bear the stamp of authenticity.

The story is a rare combination of powerful drama, pulsating romance and daring adventure. John Bowers heads the cast as the Honorable Patches—as the hero is known among his cowboy friends. The part of Helen Wakefield, the girl he loved and lost, is sympathetically portrayed by Marguerite de la Motte. Others in the cast are Robert Frazer, Forrest Robinson, June Marlowe, Elizabeth Rhodes, Fred Stanton, George Hackathorne, Edward Hearn, Johnny Fox, Jr., Arthur Hoyt, Ray Thompson and Charles Mailes.



Phil on the hunt for cattle-rustlers.



"When A Man's A Man" meant a man's job for Marguerite de la Motte.



No formality and red tape—just a bit of stout rope and the trick is done.



Patches' search for new manhood brings at least new thrills



The thrice-rejected Phil is a persistent wooer.



Yavapai Joe rustles cattle for Nick, not by choice but persuasion.

Paging the Public

A "Boost 'er" Section Written by Practical Showmen

NONE other than Sig Samuels, First National franchise holder in Atlanta, is responsible for the original idea of one of the best exploitation stunts unearthed in months. Col. Willard C. Patterson, who guides the destinies of the Metropolitan, worked out and executed the details, which is ample security that the campaign was engineered in approved style.

One of the chief ingredients for success lay in the fact that "Pat" loves to act first and talk afterwards. His stunt was to issue coupon books for the Metropolitan; and the books were out for sale without a word of advance notice that might have given the opposition a chance to steal his thunder.

The books were issued in \$6. and \$3 denominations with a discount of a dollar and of fifty cents, respectively. The result of newspaper and word-of-mouth advertising as soon as the books were available resulted in orders for two hundred even before the coupons were acceptable at the gate.

From the original idea Mr. Patterson developed two far-reaching angles. One was a tie-up with the United Cigar Stores. The other was a tie-up with the Atlanta *Georgian* and Hearst's *Sunday American*.

Through J. A. Davis, southeastern representative for the United Cigar Stores, an arrangement was perfected to have the three Atlanta stores feature the coupon books in their window displays.

The window cards carrying the Metropolitan's sign measured 28 by 30 inches and were designed so as to provide for the name of the current attraction being inserted in the card with each week's change.

In exchange the Metropolitan carried a slide and put a line in its program and newspaper advertising announcing the sale of these coupon books at the United Stores. In view of the fact that 5,000 people passed through these stores daily, the exchange was all in favor of the theatre.

By contrast, the tie-up with the *Georgian* and the *Sunday American* went directly into 23,000 Atlanta homes. The special \$3 book was sold outright to the *Georgian* for \$2.40, the first order being for 2,000 books. Each of the *Georgian's* 268 carriers was enlisted in a circulation campaign that offered one of these coupon books to any regular reader of either paper who obtained four new six months' subscriptions. The carriers followed up the original announcement with house to house solicitation. To each of the five carriers on whose routes

the largest percentage of new subscribers was obtained a season ticket to the Metropolitan was given. Other carriers who showed results in their sales campaign were rewarded proportionately.

An important feature was that the collector of internal revenue in Atlanta, after all the facts in the case had been submitted to him, ruled that the admission tax was solved by regarding all tickets covered by the discount as "Complimentary."

From the standpoint of the Metropolitan the campaign had a distinct value in addition to the tie-up features. It stimulated business during the

high, the calling out of special police to protect the store's window from interested crowds and the printing of 50,000 heralds in all because of the keen demand for them.

Forty thousand door knob hangers on residences, telephones, office suites and automobiles, together with an extensive billboard and newspaper advertising campaign, completed the preliminaries.

"Flaming Youth" opened to a waiting line. By one o'clock in the afternoon the sale of tickets had to be stopped and throughout the day the theatre played to capacity.

"FLAMING YOUTH" has spread like wildfire. Down at the Beacham Theatre, Orlando, Fla., Manager H. B. Vincent and Exploitation Manager Frank H. Burns conceived a futuristic lobby dressing that held the Florida town in a box-office grip. The work is all the more creditable because the picture was a substitute booking and the campaign had to be arranged on two days' notice, starting without the aid of a press sheet or a concrete idea of how the film had been adapted from the book.

MANAGER ED WEISFELDT of the Strand Theatre, Milwaukee, usually manages to ring the bell when he starts to exploit anything. He has a faculty of hitting on one idea and striking on it until it registers. Thus with "Flaming Youth." His chief idea in the lobby, reproduced on another page, was a facsimile of the book cover with a hand painted warning to patrons not to look at such and such a page less they wished to be shocked. Human curiosity provides the answer to such exploitation.

IN New Haven, with characteristic vigor, Manager Harry (Tod) Browning of Gordon's Olympia staged an extensive campaign for which he borrowed some song pluggers. A piano was hoisted to the roof of a building and while a large crowd below listened the choristers gave popular numbers while the banners and signs on the building advertised "Flaming Youth" along with the songs.

A novel angle was the joint exploitation of the picture by the Olympia Theatre, New Haven, and the Princess Theatre, Hartford, under the astute management of Harry Needles. A truck

(Continued on page 26)



THE PROOF OF THE PUDDING

is in the window space Willard Patterson got for his discount coupons at the Metropolitan, Atlanta, Ga.

dull season before Christmas. Despite the fact that it was used around the Yuletide season, the idea's national value lies in the fact that, after being adapted to conditions in any particular locality, it can be used anywhere.

NOT even a Roman amphitheatre ever held a larger crowd than Manager Hokailo and Jack Pegler, First National's Boston representative, were able to commandeer for their exploitation message on "Flaming Youth" in advance of the picture's opening at Gordon's Olympia Theatre, Boston. A huge kite and banner, 40 by 20, was flown over the grounds of the Braves Field during the last football games of the season. Crowds totaling 70,000 at the Pere Marquette and at the Boston College-Holy Cross games found the sign unavoidable. The sign flew over the center of the field throughout the games.

Of greater novelty and equal efficacy was the use of the radio message herald. The radio alphabet was explained on one side of the sheet. In the center was a message praising "Flaming Youth," written out in radio. Through the sponsorship of Farley and MacNeill, a local radio store, passes to the theatre were offered to the first 100 persons who correctly deciphered this radio message.

Although the returns were late in coming in, Pegler's report at the time he left Boston showed the following results; a pile of answers three feet



"Trilby" saw stars in the lobby of the Isis, Houston, Tex.



An attractive lobby front helped "The Fighting Blade" at the Liberty, Portland, Ore.

Listening in with Exhibitors on "Flaming Youth"



FREE TICKETS

B. & P. CODE

A	.....
B	.....
C	.....
D	.....
E	.....
F	.....
G	.....
H	.....
I	.....
J	.....
K	.....
L	.....
M	.....
N	.....
O	.....
P	.....
Q	.....
R	.....
S	.....
T	.....
U	.....
V	.....
W	.....
X	.....
Y	.....
Z	.....
Period	.....
Interrogation	.....
Comma	.....
Exclamation	.....
Colon	.....
Semi Colon	.....

To The First Hundred
Persons Who Correctly
Decipher This Important
RADIO MESSAGE

LUCKY WINNERS WILL RECEIVE
FREE ADMISSION TICKET TO SEE

"FLAMING YOUTH"
The Photoplay Sensation of the World
COMMENCING MONDAY
DECEMBER 3rd.
GORDON'S WASH. ST.
OLYMPIA

Bring Your Solutions To
FARLEY & MacNEILL
RADIO DEPT.
575 WASHINGTON ST.

NAME _____
ADDRESS _____
CITY _____ STATE _____
WRITE YOUR ANSWERS PLAINLY



The truck at the left covered both Hartford and New Haven for the Princess and Olympia, respectively; the radio message in the center was the herald that talked for the walking book (right) for the sensational hit at the Olympia, Boston.



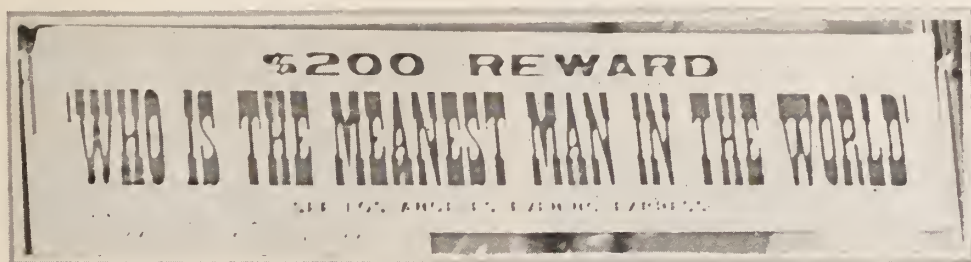
The two fronts above are (left) Beacham Theatre, Orlando, Fla., and (right) the Strand, Milwaukee. At lower right is Edward Hyman's prologue at the Brooklyn Strand and below a song pluggers' ballyhoo in New Haven.



Hitting the Odd Chord of Exploitation Scales



At left the walking ash can for "Circus Days" at the Majestic, Kalamazoo. The layout at the right is a slight inkling of the stupendous campaign for the opening of "The Wanters" at the Garden, Paterson, N. J.



Pete
Smith
Did
This
To
"The
Meanest
Man"
In
Los
Angeles
for
Loew's
State
Theatre



ANIMATION

By Thos. C. Grindley
(see story on this stunt)





Every corner had its "Bad Man" at the Rivoli, Portland, Ore.

Paging the Public

(Continued from page 13)

plastered with "Flaming Youth" signs covered both cities, which are about an hour's ride apart on the train.

PETE SMITH handled the Los Angeles run of "The Meanest Man in the World" with the following results:—

THE MEANEST MAN, his wife, daughter, mother, son and parrot, with appropriate signs on their backs, paraded through the crowded streets to the theatre. With the exception of the Meanest Man himself, they were all poorly dressed, the implication being obvious. What was not so obvious was the purpose of their stroll, for there was nothing on the signs to indicate that they were advertising anything. It was only when the theatre announcement became evident that their function was revealed.

The tremendous word-of-mouth advertising that ensued had its inception long before the appearance of the ballyhoo artists, for the Los Angeles *Evening Express*, listening to Pete's swan song, started a "Who is the Meanest Man?" propaganda. The idea was flashed from automobiles, news stands and on the front page streamer lines. The essay idea stuck for six days with the paper offering a dollar each day to the five persons who submitted the best conception of "The Meanest Man." From these thirty, three were ultimately selected for the big awards of \$100, \$50 and \$20 at the end of the week.

Some idea of the campaign can be gained from the illustrations on another page.

One of the biggest angles was the tie-up engineered with the Cinderella Dance Hall. "A Meanest Man Masked Dancing Contest" was held to show which couple could shake the meanest hoof. All contestants had to wear uniform black masks to avoid a charge of partiality on the part of the judges. A generator truck and lighting apparatus from the Principal Pictures Studio ballyhooed the entrance to the dance hall. Motion pictures taken of the dance were shown later on at the theatre playing "The Meanest Man in the World" and were advertised accordingly.

Eddie Cline, director, Vic Potel and Helen Lynch acted as judges.

In the meantime "The Meanest Man" and his family had been increasing the word of mouth advertising by going around the streets masked. Bert Lytell's masked face was run in the evening newspapers, being uncovered by gradual degrees until it was fully revealed when the caption read: "Bert Lytell, the Meanest Man in the World, Coming to Loew's State Theatre."

Loew's State Theatre reports 100 percent co-operation and reciprocity between theatre and newspaper, and 5,000 letters received in response to the *Evening Express* essay idea. Besides such facts and comment seems mild.

Through the instrumentality of Manager Cameron Dooley, "The Wanters" got off to a promising debut at the Garden Theatre, Paterson, N. J., topping the boxoffice mark of the previous Stahl production, "The Dangerous Age."

Picturesquely attracting was the front of the theatre. Pointed arrows in the direction of the

entrance were marked, "The Wanters". Above the marquee glaring lights played at night time on a grouped cutout of the heads of "Wanters" in varying poses. The reproduction of these two striking examples of theatre front utilization are on the preceding page.

One thousand snipes, reading, "Are You a Wanters?" found their way into or onto odd poles and fences.

The *Press-Guardian* ran "The Wanters Solution" contest, the obvious answer being to find the best way of stopping wanting what the other person has.

J. Willard De Yoe came in for publicity through a series of teaser ads that read: "You are a famous Wanters by the people of Paterson for the suppression of vice and crime."

Three days in advance of the opening a "Wanters Club" was formed among the pupils of the different schools. Some of them didn't know just what they wanted but just the same they were presented with an "R-U-A Wanters" button on the promise that they wear it constantly.

Only "The Kid" beat the boxoffice record of "The Wanters" according to the Garden's report.

THE animated poster has come into its own through the efforts of Thomas Grindley, who writes from the Oregon Theatre, Salem, Ore. In exploitation history Grindley will go down as the man who made Abe and Mawruss (Potash and Perlmutter) shake hands, made Jackie Coogan's foot beat a drum and made Douglas MacLean as "A Man of Action", kiss his sweetheart. The last named Punch and Judy idea is reproduced on the preceding page.

Grindley at present operates in the projection room; but we predict that one of these days some theatre owner, looking for a live wire exploitation man, will grab him and the film will have to flicker without Grindley.



An effective panel display on "Children of Dust" for the People's, Portland, Ore.

PROFITING by a press sheet suggestion, Manager Charles Morrison of the Imperial Theatre, Jacksonville, Fla., made a window tie-up with a sporting goods store on the catch line: "Only a 'Duley' (dumbbell) would neglect his physical fitness and sink into the long line of unhealthy office slaves."

The dumbbell idea is evidently popular, for it was the same line that the Beacham Theatre, Orlando, Fla., used on "Duley." Manager Vincent and his exploitation manager, Frank Burns, in this case discounted expensive methods in favor of an advance mail order, herald and teaser campaign.

SID LAWRENCE of the Grand Rapids Regent Theatre, holds ideas like meals. He has to have three per diem or something is wrong. Of the three on "Children of Dust" he selected the department store counter campaign. The names of 144 patrons of the store were picked out for several days and attached one each, to the store's 114 counters. The lady who could see her name advertised on the counter and claim the card also received two passes to the Regent.

CLARE APPEL, the Canadian exploitation representative, confined his activities entirely to a newspaper campaign and heralds on "Ashes of Vengeance" at the Capitol, Montreal. Local conditions prompted the decision. Each herald was

printed in both French and English, the combination of story and advertising being appropriate to sell the large French population in Montreal.

BONI & LIVERIGHT, publishers of "Flaming Youth", are making the most unusual efforts to co-operate with the successful picture. They are circularizing every book dealer in the country, offering to send shipments on consignment and urging newspaper advertising on the book. They offer to pay half the expenses of such advertising.

SMALL bean bags for "Duley". This was the catch idea with the catch-line by which George Schade hooked up the nut heroine to: "Come and see me spill the beans at the Schade Theatre, Sandusky. Duley."

WITH a lobby done up to represent a Jewish clothing store, the Duluth Garrick Theatre got laughs, atmosphere and patrons all in one during the run of "Potash and Perlmutter." The signs were painted in red on muslin to coincide with the usual displays for second hand apparel. It read that Potash and Perlmutter would open up with a full line of ladies' cloaks and suits.

VICTOR SHERIDAN, admittedly one of Great Britain's best showmen, found his forte for exploitation in "Within the Law". Doing over the lobby to represent a prison exterior was the marked advance in British decorative methods that featured this run. A distinctive feature was the fact that Cutout Norma, walking up the stairs of the jail, carried a handbill advertising her own show.

W. LA VON BOON of the Crescent Theatre, Hicksville, O., has gone on the water wagon, figuratively speaking. When he played "Penrod and Sam" he had the signs advertising his show painted on the sides of the city's water sprinkler.

Mr. Boon is energetic in more ways than one. His theatre equipment includes a Graflex camera, always ready for use. He is prepared, on a second's warning, to shoot anything from a killing to a fire or a charity bazaar. The result is that when any event of local importance occurs Hicksville residents have become trained to expect to see it at the Crescent Theatre first.

SEATTLE ordinances prohibit spelling out electric light signs and Manager Leroy V. Johnson of the Liberty Theatre had to find another solution to the problem when he played "Ponjola." He used the title of the picture under the marquee studded with electric lamps of the new ten watt style—concentrated filament sign lamps is their correct name. The use of a four point flasher was so connected that one obtained the impression of the entire word being "scrolled" on by invisible fingers. The contrast was all the more marked because of the green capital letter and the remainder of the word in amber lamps.

HAVING created a furore with his coupon books, Manager Patterson also helped sponsor the movie impersonation ball at the fashionable Piedmont Club in Atlanta. It was a function for society. One of the winners in the impersonation awards was the girl who dressed as the heroine of "Ponjola" which was apple sauce for the Metropolitan Theatre playing the picture.

(Continued on page 28)



Sea surf sang to studious standees as "Anna Christie" played the Liberty, Portland.

How to Make Inexpensive Cut-Outs

No. 2. Special Bracing and Precautions Needed for Constructing Large-Sized Displays

By CHARLES SIMPSON

(Continued from last issue)

YOU make a three-sheet cut-out exactly as you do a one-sheet, except that wall or beaver board is used for a base instead of cardboard, as the latter is not strong enough for the larger cut-out. Nor are laths strong enough to be used as braces, one by one or one by two inch lumber being used in their place.

Wall or beaver board is handled by hardware and building supply dealers, and comes in various widths and lengths up to twelve feet square. It is always sold by the square foot.

A three-sheet poster is approximately 42 by 84 inches, and comes printed in either two or three sections, depending on how much of the poster is occupied by pictorial matter. Those used for cut-outs generally come in three sections, top, center and bottom. Where the title of the picture is across the bottom of the poster, mount the top piece first, then the center piece and last the bottom.

There are some three sheets which have the title of the picture across the top of the poster instead of the bottom. (See Fig. 1.) When you get one like this, mount the center piece at the top, the bottom piece in the center and the top piece at the bottom. This will place the title of the picture in the proper position on the cut-out, which is always the bottom.

Selecting Posters for Cut-Out

In selecting a poster for a cut-out, never choose one that has the printed matter intermingled with the pictorial part of the poster. While these are good for posting, it is almost impossible to make a nice looking cut-out from one, and attempting it will be a waste of time and money.

It is not always necessary to buy wallboard the exact size of the poster from which the cut-out is to be made. Quite a saving can be made in material by laying the poster out on the floor and measuring the size of the figure. Where this figure is only 35 inches wide, then get wallboard one inch wider, or 36 inches wide, instead of the regular width of the poster, 42 inches. Before mounting the poster, take a pair of scissors and trim it down to the size of the wall board.

The same kind of knife is used to cut out the figures as that for the one-sheet. The wallboard, however, is much tougher than the cardboard, consequently the knife will have to be honed several times before the cutting is completed. A good hone for this purpose can be made from very fine grained emery cloth. Tear a sheet of it into strips about one inch wide and tack one of these strips on a piece of wood the same width but a little longer than the strip of emery cloth. Hone the knife on this occasionally while cutting, and it will keep the edge sharp. When the emery cloth becomes worn, replace it with another strip.

While wallboard is much stronger and more rigid than cardboard, it has just as great a tendency to warp and curl, so a cut-out made of it has to be braced in order to prevent this. Use one by one inch wooden strips, placing them in approximately the same position as that shown on the one-sheet. In nailing them on, use a large headed nail as the tacks are not long enough to hold securely.

It is hard to estimate the cost of a three-sheet cut-out as a great deal of the cost depends on how much wallboard is used. It is safe to say, however, that the average cost will be about \$1.50, including labor. By saving the cut-outs and using the wallboard in making others, the original cost can be spread over several pictures, to some extent.

Displays for Repeated Use

Where an exhibitor does not feel justified in spending this much for a cut-out on a picture he is going to run only one day, he can make a cut-out of the star in the picture, which can be used every time he plays this star, but changing the title of the picture on the cut-out. And there are several stars today whose names alone draw the crowds, the title of the picture amounting to very little.

With each picture in which one of these stars appears there is usually a three-sheet poster which will make a splendid "stock" cut-out. This poster shows only the face or the bust, and in making a cut-out from one, leave plenty of room at the bottom where the title is, so that after it has been used for the first time, the title can be changed for the next picture.

There are two ways of changing the title of a picture on a stock cut-out. One, a slip-shod way, is to cut out the title of the picture and fasten it to the bottom of the cut-out. The other is to paint the original title out with oil paint and letter the new title over it with water paint, which can be wiped off with a damp cloth.



(Figure 1)—To make a cut-out from this three-sheet, mount the title of the picture below the figures. It will make a good cut-out

If you use the latter method, use a dark colored paint over the old title that will blend with the general color scheme of the cut-out. It will probably be necessary to use two coats, and after it has dried thoroughly, put a coat of white shellac over it. This shellac makes it water-proof, and any title can be lettered over it with water paint and then washed off without any damage whatever to the cut-out.

Six and Twenty-Four Sheet Cut-Outs

In learning to make the one and three-sheet cut-outs, you learned the basic principles of cut-out making, and these same principles are used in making the larger ones, such as the six and twenty-four sheet. It does not require any more skill to make the larger ones than it does the smaller ones, their cost is not much greater, and in their way they are just as valuable in attracting attention.

Cut-outs of this size are generally mounted on the canopy of the theatre, or hung in the lobby above the heads of the patrons. As they are so large they occupy too much valuable space to be placed on the floor of the lobby or on the sidewalk. If hung in the lobby, be sure they are securely fastened, as they are heavy.

A six-sheet is 84 by 84 inches, but like a three-sheet, it does not always require wallboard of the same size to make a cut-out. Get wallboard the size of the figure to be used, trim the poster to the size of the wallboard, mount it and proceed to cut it out in the same manner as you would a one or three-sheet. In bracing it, use one by one inch strips for upright pieces and one by two inch strips for the cross pieces, at the bottom.

As a twenty-four sheet is 9½ by 19½ feet, the figures are usually too large for a cut-out to be made of one piece of wallboard, so it is necessary to build it in sections. The sections which go to make the cut-out are then joined together with wooden cleats.

In making a cut-out in sections, first lay the pieces of wallboard on the floor, fitting them together as closely as possible so that the figures to be cut out can be drawn on it with a pencil. Next, cut the figures out of the poster and lay these figures on top of the wallboard in the position they are to go on the cut-out, and holding them so they won't slip, trace their outlines with a pencil on the wallboard. Remove the figures and using the pencilled outlines as a guide, cut the wallboard to shape. The cut-out will then be in sections without the poster figures, and must be joined together before the poster is mounted.

(Continued on page 28)



(Figure 2)—An excellent stock cut-out of Constance Talmadge can be made from this three-sheet which can be used whenever you play her pictures by changing the title

A High Spot of Exploitation



A striking method of catching the eyes of thousands at one time. A football game in Boston was the occasion for this stunt. Eddie Franchise suggests that you make a memo on your desk pad for next September, when the football season opens. And don't forget the baseball games.

Paging the Public

(Continued from page 26)

IN Brisbane, Australia, the radio idea prologue was installed for "The Isle of Lost Ships." Sending and receiving sets were put in, being connected with the government broadcasting station. The Majestic Theatre had the idea and it remained for the publicists to write an act for it. This was done, the climax revolving around the sinking of a mythical S. S. Tiburon. The idea was the joint effort of G. O. Degnell, head of First National's Queensland branch, and C. Scantlebury of the Majestic Theatre.

LIKE the babbling waters, "Circus Days" goes on forever. Enough exploitation comes in on "Circus Days" each month to fill FRANCHISE from cover to cover. It is beyond doubt the greatest exploitation bet that showmen have ever been offered.

Lee Haussman of the Stacy Theatre, Trenton, N. J., is one of the latest to send in returns with 200 little Trenton Coogans as the result of an impersonation competition. C. C. Pippin of the Philadelphia exchange was on hand to lend his ideas and energy to the campaign.

Giant hanners of the circus, 12 by 21 feet in measurement, covered the sides of the Rialto Theatre, Omaha, and made Manager Harry Watts feel like the owner of the world's biggest show.

The Beacham Theatre, Orlando, Fla., found a real circus for its opposition to "Circus Days" and worked the clowns, peanuts and pink lemonade to a fade-out to heat the band.

Knowing that he never could get the lion, Manager R. E. Eady of the Palladium, Plymouth, Eng., advertised for one for his circus. When the circus did parade the streets it consisted of a harmless Shetland pony, a bear, some trained goats, jockeys and musicians. But the lion advertisement created the talk—which had been Manager Eady's intention.

Manager Johnson of the Liberty Theatre, Seattle, working against the handicap of local ordinance, attracted the crowds with his truck circus parade. A cage on the truck, two boys inside with lions heads mounted on their own, and a wall covering everything except the heads, put the circus on Main Street as the town's only attraction.

Manager Weld of the Strand Theatre, Waterloo, Ia., wins the final emblem of hokum for the novel idea of getting his lobby over with nothing at all. He couldn't obtain the circus freaks when he wanted them so he simply made substitutions along the following lines:

"Caucasian Whutizit (mirror). Don't get too near; it's almost human.

"Egyptian Guzeba (nothing). Captured in King Tut's tomb. Only one in captivity. So small it is invisible to the naked eye.

"Grecian Groundhog (hamburger sandwich). Native of the city of Hamburg in the Sandwich Isles. Caught in the panhandle district after a hot chase.

"Mexican Chincilla (bowl of chili with spoon). Spooning specie. Deadly foe of hugs and cockroaches. Usually found near food geysers and hot dog joints.

"Irish Rat Bat (brick). Flying variety. Captured near the Coast of Ireland as it darted from a chimney toward the earth."

How to Make Inexpensive Cut-outs

(Continued from page 27)

Get some wooden cleats about one by two by six inches and join the sections in the order in which they are to go by nailing them to these cleats. Be sure to put these cleats on what will be the back of the finished cut-out, otherwise figures that should be on the left will be on the right when you go to mount the poster.

As a cut-out of this sort is much wider than it is high, the cross or horizontal braces should run the full width of the cut-out in one piece, and not fitted between the upright braces as is done in the smaller cut-outs that are higher than they are wide. There should be three of these horizontal braces, one at the extreme bottom, one about half-way and the other near the top. Fit the upright braces between the horizontal, using enough in your estimation to make the cut-out secure. The braces should be made of one by three inch lumber.

A cut-out built in sections should be thoroughly shellaced, especially the seams where the sections have been joined together. The shellac will cover them up so they will not be noticeable when the cut-out is mounted.

Special Accessories for First National Pictures

Available at First National Exchanges

"The Eternal City" Heralds.....	\$3.25 per M
"Chastity" Heralds.....	1.90 per M
"Her Temporary Husband" Heralds.....	2.00 per M
"Twenty One" Heralds.....	3.00 per M
"Jealous Husbands" Heralds.....	3.00 per M
"Black Oxen" Door Knob Hangers.....	5.00 per M
"Meanest Man in the World" Heralds.....	2.50 per M
"Flaming Youth" Heralds.....	3.00 per M
"The Dangerous Maid" Heralds.....	3.00 per M
"Anna Christie" Heralds.....	3.25 per M
"The Age of Desire" Heralds.....	3.00 per M
"The Wanters" Heralds.....	2.90 per M
"The Bad Man" Heralds.....	3.00 per M
"Thundergate" Heralds.....	3.00 per M
"Ponjola" Heralds.....	3.00 per M
"Fighting Blade" Heralds.....	3.50 per M
"Potash & Perlmutter" Heralds.....	3.50 per M
"Ashes of Vengeance" Heralds.....	4.50 per M
"Her Reputation" Heralds.....	3.25 per M
"The Huntress" Heralds.....	2.25 per M
"Dulcy" Heralds.....	3.50 per M
"The Brass Bottle" Heralds.....	3.75 per M
"Children of Dust" Heralds.....	3.50 per M
"Circus Days" Hats.....	12.75 per M
"Circus Days" Heralds.....	3.50 per M
"Trilby" Heralds.....	3.70 per M
"Man of Action" Heralds.....	3.25 per M
"Girl of the Golden West" Heralds.....	4.75 per M
"Girl of the Golden West" Cut-Out Lobby Hangers.....	6.00 per C
"Penrod and Sam" Heralds.....	4.20 per M
"Sunshine Trail" Heralds.....	3.00 per M
"Within the Law" Automobile Hanging Cards.....	4.75 per M
"Within the Law" Stickers.....	1.20 per M
"Within the Law" Heralds.....	3.75 per M
"Wandering Daughters" Heralds.....	3.75 per M
"Bright Shawl" Heralds.....	3.75 per M
"Slander the Woman" Heralds.....	3.50 per M
"Scars of Jealousy" Heralds.....	3.60 per M
"Isle of Lost Ships" Heralds.....	3.50 per M
"Daddy" Heralds.....	3.60 per M
"Daddy" Eye Glasses.....	9.00 per M
"Voice from the Minaret" Heralds.....	3.60 per M
"Voice from the Minaret" Cut-out Window Cards.....	.07 each
"Bell Boy 13" Heralds.....	3.00 per M
"What a Wife Learned" Heralds.....	4.00 per M
"Mighty Lak A Rose" Small Violin Hanging Cards.....	5.00 per M
"Mighty Lak A Rose" Heralds.....	3.80 per M
"The Pilgrim" Heralds.....	4.20 per M
"Fury" Heralds.....	3.30 per M
"Hottentot" Lobby Hanging Cards (Assorted Colors).....	6.00 per C
"Hottentot" Heralds.....	4.00 per M
"Oliver Twist" Cut-out Window Cards.....	.09 each
"Oliver Twist" Book Heralds.....	4.00 per M
"Oliver Twist" Stickers.....	1.80 per M
"Oliver Twist" Blotters.....	4.20 per M
"Minnie" Heralds.....	2.50 per M
"Omar the Tentmaker" Heralds.....	3.30 per M
"Dangerous Age" Booklets.....	4.20 per M
"Lorna Doone" Heart Heralds.....	4.20 per M
"Brawn of the North" Strongheart Heralds.....	3.30 per M
"Bond Boy" Heralds.....	3.00 per M
"East Is West" Lantern Hanging Cards.....	6.00 per C
"East Is West" Door Knob Hanging Cards.....	4.75 per M
"East Is West" Heralds.....	4.00 per M
"Skin Deep" Hand Bills.....	2.00 per M
"Skin Deep" Heralds.....	3.00 per M
"Skin Deep" Stickers.....	1.15 per M
"Light in the Dark" Heralds.....	3.00 per M
"Eternal Flame" Heralds.....	3.50 per M
"Masquerader" Hanging Cards (Large).....	6.00 per C
"Masquerader" Masks.....	4.75 per M
"Masquerader" Hanging Cards.....	7.25 per M
"Masquerader" Heralds.....	3.50 per M
"Crossroads of New York" Heralds.....	3.50 per M
"One Clear Call" Heralds.....	3.00 per M

**"It's one of any
year's best pictures"** — Said Mae Tinee in
The Chicago Tribune

NEW YORK

"Here is a picture that IS a picture."

Evening World

"Nothing more human and beautiful has been made into a screen drama for months."

World

"Ben Alexander, we think, is the best of all the boy actors."

Tribune

"It will be popular with all ages and classes."

Morning Telegraph

"Ben Alexander is one of the most successful boys of the current film season."

Daily News

CLEVELAND

"We have the unbeatable combination of a human story, good acting and entirely adequate direction. 'Boy of Mine' is a mighty good picture."

Plain Dealer

WASHINGTON

"Ben Alexander is an adorable youngster and a good actor. The picture is bubbling over with the fun that a regular boy can produce."

Star

OMAHA

"... deserves a place among the best pictures of the year. Splendid direction and acting that is very near flawless."

**The Most Human
Picture
Ever
Made!**

J.K.McDONALD PRESENTS

**"BOY of
MINE"**

by
BOOTH TARKINGTON
featuring
**Ben Alexander, Henry Walthall,
Irene Rich, Rockliffe Fellowes**

directed by **WILLIAM BEAUDINE**
Scenario by **HOPE LORING** and **LOUIS D. LIGHTON**
assisted by **REX WEIL**



A First National Picture



**"One of the
year's biggest
pictures"—says**

The Exhibitors Herald

—and the box-office
results at the big
theatres of the
country show that
the Herald was right
when it printed the
above statement

SAMUEL GOLDWYN
(NOT NOW CONNECTED WITH GOLDWYN PICTURES)
presents the

George Fitzmaurice
production

The ETERNAL CITY

with

Lionel Barrymore, Barbara La Marr, Bert Lytell,
Richard Bennett, Montagu Love and a cast of 20,000 others

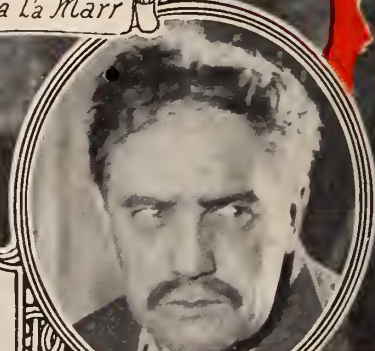
Scenario by OUIDA BERGERE
From the story by SIR HALL CAINE



*Lionel
Barrymore*



Barbara La Marr



Montagu Love



Bert Lytell



*Richard
Bennett*

A thing of beauty
and dramatic strength
that will last forever



April-May, 1924

Volume 4. No.1

THE FIRST NATIONAL FRANCHISE



**COLLEEN
MOORE**

The wonderful First
National Star who
scores the great-
est triumph of
her career in her
latest —

'The
**PERFECT
FLAPPER'**

A big selling cast - for a big selling picture!



First National Pictures Inc. . . . presents

"The WOMAN on the JURY"

From the New York stage success by Bernard K. Burns
Directed by Harry Hoyt

with an all star cast including

Sylvia Breamer, Frank Mayo, Lew Cody, Henry B. Walthall
Bessie Love, Myrtle Stedman, Mary Carr, Hobart Bosworth
Ford Sterling, Roy Stewart and Jean Hersholt

Foreign Rights Controlled by
Associated First National Pictures Inc.
253 Madison Avenue, New York



—AND IT POSSESSES ONE OF THE MOST POWERFUL
CLIMAXES EVER SEEN ON THE SCREEN

New York Telegram :

"One of the keenest dramatic stories ever
told on the screen."

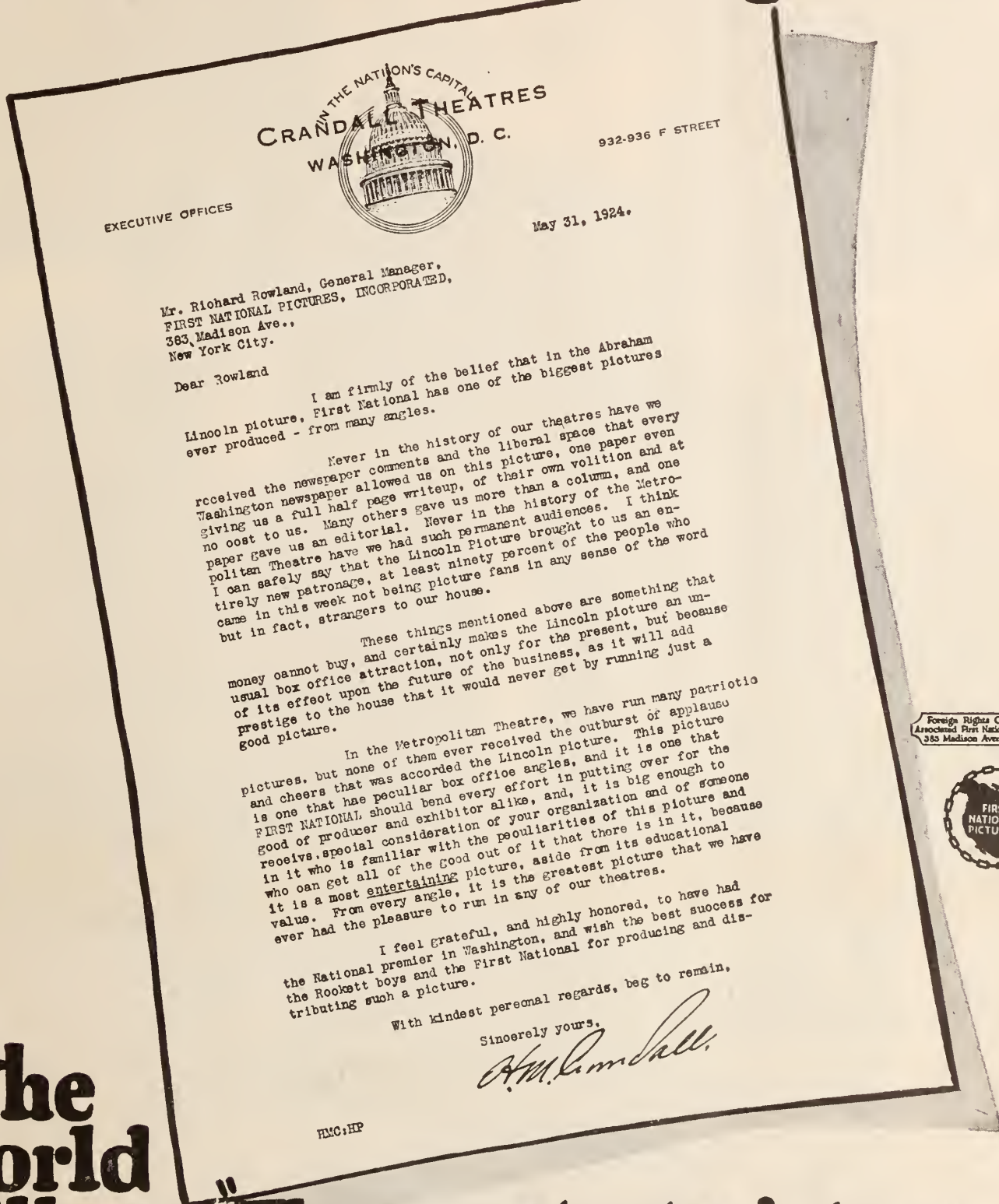
New York Evening World :

"So good, we are going to see it again."

Chicago American :

"As sensational a bit of photoplay handi-
work as has been presented in many a
day."

Says Crandall— "It's that kind of a picture"



The world will say—"The greatest picture of its kind the screen has ever seen" and FIRST NATIONAL has it.

THE FIRST NATIONAL FRANCHISE



We don't pay for purely typographical errors or misspelled words or names. We reserve the right to insert the First National Trademark in advertisements we produce.

The \$10 will be paid to the person who first points out any misstatement or lie.

The \$10 offer is limited to exhibitors, exchangemen and their employees. This is their publication. We don't want any other readers.

Publication office, First National Pictures, Inc., 383 Madison Avenue, New York. Printed in U. S. A.

ROBERT HAGE, EDITOR

APRIL-MAY, 1924

VOLUME 4, No. 1

"The Divine Spark"

By R. A. Rowland,

General Manager, First National Pictures, Inc.

I HAVE been in this business over fifteen years. During that period I have seen thousands of motion pictures—good and bad.

Experience has taught me to be cautious about predicting knockouts.

I know that a picture must have an intangible something that grips the hearts in order to become Great.

I know that it must stir the imagination.

I know that it must glow with life.

I know that it must appeal to the fundamental emotions of mankind through love, romance, adventure.

I also know that a producer must wait until his production is screened before he can say:

"I have caught the divine spark of life."

If it is there, you feel it.

If it is not, technical excellence, beautiful settings, flawless photography, intelligent acting, are veiled in a cloud. Frank Lloyd has not said this for himself. Therefore I want to say it for him:

"The Sea Hawk," because it has the color of romance, the thrill of adventure, and more than all, the spark of life, is a great picture."

It is not for one class of audience; but for all classes.

It is truly a masterpiece for which First National Pictures thanks Frank Lloyd Productions, Inc.

I hereby stake my reputation as an exhibitor and producer on the statement that this picture will rank with the greatest motion pictures ever made.

I have seen it and I know that:

"The Sea Hawk" thrills with the divine spark of life.

Franchise will pay \$10.00 for every lie or misstatement found in its pages.

Franchise is the only publication in the world that backs the truth and accuracy of its statements with hard cash. It is the only publication in existence that stands ready to reimburse its readers for breach of faith.

Just remember this—

The Big Ones

FIRST NATIONAL PICTURES Inc., has arranged for the showing, at increased admissions and for long runs in a number of cities, of its five big outstanding productions in accordance with its recently announced plan of handling "The Sea Hawk," "Secrets," "Abraham Lincoln," "Sundown" and "The Lost World."

A. W. Smith, Jr., who was designated by E. A. Eschmann, General Manager of Distribution, to supervise the sale of these productions, has returned from a trip in the field arranging for the carrying out of the marketing policy. Contracts have already been closed with the Adams Theatre in Detroit, the Roosevelt in Chicago, the Wisconsin in Milwaukee, the Garrick and the State in Minneapolis, the Capitol in St. Paul and the Des Moines in Des Moines which will play the pictures at increased admissions and lengthened runs.

The sales staff which is aiding Mr. Smith in marketing the five productions includes Thomas Brady, C. W. Bunn, Stanley Hand and Walter Price. There are in the field at present and are working in conjunction with First National's District and Branch Managers.

In the marketing of "The Sea Hawk," "Secrets," "Abraham Lincoln," "Sundown" and "The Lost World," First National proposes to make use of the already established motion picture theatre and not to "roadshow" in the "legitimate" theatres. It is proposed to let the exhibitor, rather than the manager of legitimate theatres, get "first crack" at the big receipts which these productions are expected to attract.

* * *

Next Season

BEFORE this issue of Franchise is in your hands you will have received First National's Announcement for the coming season. If by chance you did not get a copy of it, don't fail to send in your request to your nearest exchange, for in the fifty-two pages making up the book you will find outlined First National's plans for the future.

"The coming year will bring to light fifty or sixty First National pictures that will surpass in box office strength all previous efforts of this or any other company."

That is First National's promise. It is based on known quantities—the best producers, directors and stars, the finest stories

and BIG productions—all backed up by publicity and advertising campaigns that will help to make your success more certain.

And First National's promises are guaranteed by past performances.

The Summer is upon us. This period, once dreaded by the exhibitors, now holds no terrors for the showman who knows his business. He has learned that people want to be entertained in Summer as well as in Winter—but also that they want only the best of entertainment. The moral is in the cartoon at the left.



"The Perfect Flapper"



SCORE another for Colleen Moore. With the little star's remarkable performance in "Flaming Youth" still fresh in the minds of the millions, they are going to see her in a picture just as big in audience appeal as the Warner Fabian vehicle and one that sets a new pace for laughs and action.

In "The Perfect Flapper" Miss Moore shows herself an even greater actress. There are scenes in which her personality must quickly change from the demure sweet girl to the apparently jazz-mad flapper who is only acting her part, that put her in the very front rank of actresses. Sydney Chaplin has the biggest and funniest role of his career and the scenes in which he appears as Romeo and Miss Moore as Juliet are a distinct menace to the town grouches of any community. Frank Mayo is going to surprise you by the sincerity of his work and Phyllis Haver is more charming than ever.

There is a lot of the party stuff. There is one scene where the few guests who respond to the invitation to Emmy Lou's party turn in and wait on the couple of hundred waiters. There's dancing on the tables and plenty of

snap. There's another party on the roof of a moving house. A mud bath scene with Phyllis Haver. Lots of other things that will make it one of the most talked about pictures of years.

Originality is one of the things that makes "The Perfect Flapper" stand out, aside from its heart interest, its flapper element and its scores of laughs.

One of these original elements shows how to move your cellar without violating Mr. Volstead's well known edict—take the house itself with you. In the story it is one of New York society's new thrills.

Actual scenes of moving a Los Angeles house were used. The interiors were made at the studio, with the set built a considerable distance above the floor and hoists and springs being employed to give the swaying motion. It certainly makes a unique effect—among the eight or ten in the picture.

During this sequence one of the flapper party proposes that they go up on the roof and have a few drinks. Colleen Moore takes a seat on the chimney and then the trucks start up suddenly and down the chimney she goes, landing in the music room two stories below.

John Francis Dillon directed.

The following wire from Tom Boland of Oklahoma City gives exhibitor testimony to the appeal of the picture:

"Colleen Moore in 'The Perfect Flapper' a positive knockout."

The Exhibitor Says:

"Taken as a group, I have had more favorable reports on First National pictures than any other I have ever shown. They are all good, but some are superfine. I for one am completely sold on First National."—L. V. Harris, Electric Theatre, Chula, Mo.

* * *

"Permit me to add my feeble praise to that bestowed upon 'Lilies of the Field,' of which you undoubtedly are fully aware. It is the first time in my career that I have stood stock still and watched a complete feature twice."—Harry L. Wilber, Rialto Theatre, Fullerton, Calif.

* * *

"I surely have to take off my hat to First National for the consistent line of features they release, and there is no question in my mind but that they will continue the same, season after season. Every time I have a First National picture, I don't know, but I feel somewhat at ease; and will be very glad, indeed, when the time comes that we play them hot from release date, or even better, pre-release."—F. T. Welter, Grand Opera House, Wausau, Wis.

* * *

"We pre-viewed J. K. McDonald's latest picture, 'A Self Made Failure,' in rough cut with temporary titles before a large and enthusiastic Bakersfield audience here tonight. We are very glad to say that we all consider it one of the surest fire comedy dramas we have ever seen. Full of fast action, good drama, an engaging story, some fine pathos and possessing one of the longest rows of real laughs we have ever seen. Hamilton and Alexander a great laugh and tear team. Best wishes to First National and the picture."—W. T. Gleason, California Theatre, Bakersfield, Calif.

* * *

"I have now been in the movie game for about six months. I had never had any experience in the picture business before and as I look back over the past six months I feel that I ought to

"And Then Some"

After seeing the film version of his stage play, "The Woman on the Jury," Bernard K. Burns, the author, wrote to First National:

"Having written the stage play, rehearsed it, and seeing it at least fifty times, I felt that I had quite enough of it and was mostly curious to see what the film people had done to it! Certainly there could not be a kick in it for me.

"Bessie Love suddenly had me gripping the seat. Sylvia Breamer and the leading man, when the story shifts to them, did it over again.

"I am frank to say that the emotional values of the play have been intensified in the screening, that the plot and story are unimpaired, also that the addition of comedy fills the gap which was in the original play. This, with the authenticity that Hobart Bosworth gives to the situation, certainly makes the film a real drama and not merely a picture.

"I am indebted to the adapter, who knows how to keep one on the edge of suspense—to the producer and photographer who have applied some startling effects which are aids to dramatic effects and not diversions, as is often the case.

"I have heard playwrights protest at the screen versions of their plays. If this has been justified 'The Woman on the Jury' is an exception. The picture is everything in story and emotion that the stage play was—and then some."

Serializing "The Sea Hawk"

TAKING advantage of the fact that "The Sea Hawk" has been made into one of the outstanding motion pictures of the year, the *Chicago Daily News*, one of the largest and most conservative newspapers in the country, is running the Sabatini novel in serial form and making capital of the fact that the screen version can be seen at the Roosevelt Theatre in June.

The *News* considered the fact that the story had been made into a picture of vital importance, and tied up the serialization with the production. Aware that the public would exhibit greater interest in the story if it knew that it could see the film version of the tale at the conclusion of its publication, the newspaper went to great expense to advertise the feature and voluntarily broadcast the announcement of the Roosevelt showing in connection with it.

The first installment of the Sabatini sea tale began in the *Daily News* on May 27th, but for weeks in advance its delivery wagons had carried to all parts of the city an announcement of the coming event, in addition to 24-sheets. The posters on the wagons and billboards at first merely heralded the coming of the serial, but later the information that "The Sea Hawk" was coming to the Roosevelt Theatre was added.

Shortly after publication began half a million copies of the first six installments, printed in photogravure on an eight page paper, tabloid size, were mailed broadcast, to whet the appetite of those who had not started reading the story or had not been reached by the posters. Fifty thousand copies of the tabloids were presented to Balaban & Katz, gratis, for distribution at the theatre. These, as well as the daily installments, contained the information of the Roosevelt showing, giving credit to First National Pictures and including stills from the production.

write and tell you just how good I feel toward you and your company.

"First National has certainly given me service and pictures and have never taken advantage of my ignorance of the game to give me a trimming.

"Now just a word about your salesman, Mr. Dwyer. I took the gentleman into my confidence at once, just told him my circumstances in full about the conditions of the town and everything in general and he helped to line me out a program of real worth-while pictures at a price I could afford to pay. And I want to say that business began to pick up right away.

"First National pictures get them in and keep them coming.

"In closing I want to say that I only hope that our business relations will be as pleasant in the future as they have been in the past."—Sam Minich, Cater Theatre, Marceline, Mo.

* * *

"It is a pleasure to say that I think without a doubt First National has the best pictures on the market today, and their service could not be improved on in any way."—W. L. Sears, Lyric Theatre, Boonville, Mo.

* * *

"After all, the picture is the thing and playing First National has been for us like holding four aces. We just kept hoosting and were not afraid to show our hand. Result, our patrons got the 'calling' habit and came back.

"Not stealing the cigarette slogan at all, but 'First National Does Satisfy.'"—Leon H. Cox, Pythian Theatre, Marshall, Ill.

* * *

"Thought you would be interested in knowing that 'A Son of the Sahara' is going over with a bang this week at the Broadway Theatre. It is causing much talk, all favorable, and our patrons all go out boosting it."—J. C. McDonald, Broadway Theatre, New York City.

* * *

"It is always a source of pleasure to any one, I think, when you get anything that you know you have value received, and I am taking this means of expressing the pleasure of the Star Theatre and its patrons for the pictures which we have been playing from your company. You have been prompt in getting them to us, your reels are in good condition, no breaks or delays, and every picture shows up good with no cuts in the films."—B. M. Harbeson, Star Theatre, Waveland, Ind.

"I think that as a whole First National has the best pictures on the market and sells them at a live-and-let-live price. They bring real money into my ticket office, and best of all, they do not take it all out."—R. X. Williams, Lyric Theatre, Oxford, Miss.

Ince Signs New Contract Calling for 6 Pictures

CONTRACTS have been signed whereby Thomas H. Ince renews his distribution arrangement with First National Pictures, Inc. The new contract covers the third year of affiliation between Mr. Ince and First National.

Negotiations have been in progress for several weeks and a general agreement for renewal was effected between Mr. Ince and the board of directors of First National at New Orleans late in April, although the formal contracts have just been signed by Robert Lieber, president of First National, and Colvin Brown, eastern representative of Mr. Ince and vice-president of the Ince corporation.

The contract calls for six Thomas H. Ince special productions for delivery during the coming season. Two of the stories have already been selected by Mr. Ince. They will be Kathleen Norris' big novel, "Christine of the Hungry Heart" and "Dr. Nye," a new story from the pen of Joseph Lincoln. "Christine" is generally conceded to be one of Mrs. Norris' most popular stories and "Dr. Nye" is reported by the highest seller of Joseph Lincoln's career.

"My association with the group of big theatre owners who comprise First National Pictures, Inc., has been a happy affiliation," said Mr. Ince, "and I am more than pleased that we have agreed to go on for another year. I have, within the last few months, reorganized my staff and have been actively in the market for the very biggest and best stories available. I promise that my next season schedule will consist of the very biggest pictures and the best box-office attractions that my ability and the resources of my organization can turn out. I look forward to the most successful year in the history of the industry for everybody connected with it, and I am confident that First National will continue next year, as it has in the last several years, to be in the foremost position in the industry."

"The White Moth"



"**T**HE WHITE MOTH," directed by Maurice Tourneur for M. C. Levee, is already writing history as a big box office attraction, for it contains all the ingredients that the public demands in screen entertainment — two of the most popular of screen players, Barbara LaMarr and Conway Tearle; a story that is alive with heart appeal and alluring to the eye; a well balanced supporting cast and smooth direction.

"The White Moth" has all the charm of Paris at its gayest best, and there are more beautiful women than you have ever seen in any one production, with a cast that features Barbara LaMarr and Conway Tearle and includes Ben Lyon, Charles de Roche, Edna Murphy, Josie Sedgwick, Kathleen Kirkham and William Orlamond. With its great theatre reproduction and its masque ball scenes it gives the exhibitor something to talk about and there's all the fashion appeal of Paris in the exploitation.

The reproduction of the masque ball in Paris is unquestionably one of the most elaborate things ever put on the screen. There were several hundred people in it and the costumes range from the quaintest, representing animals and goblins, to the richest of silks and most lavish of jewels. The behind-the-scene sequences are realistic and there are pretty girls almost without number to gladden the eye.

But it is not merely a series of "pictures," for it is decidedly

an action story with love interest as dominant as it possibly could be. It centers around the woman who has become the idol of Paris and who plays with men's hearts, demanding everything and giving nothing. Then the rich American youth falls in love with her, though he is engaged to another, and his older brother decides to stop the affair, but finds the only way that he can do so is by making love to "The White Moth" himself.

"The Sea Hawk" Gets Big Ovation

"THE SEA HAWK," produced by Frank Lloyd for First National release, had its premiere at the Astor Theatre, New York, on Monday night, June 2, and it captivated the big audience of distinguished persons in attendance. The beauty of its photography, the verve and swing of the great, tempestuous drama, the smoothness, intelligence and power of Frank Lloyd's direction and the excellent acting of the unsurpassed cast held the house in rapt attention.

Crowds began to gather about the theatre two hours before the time scheduled for the showing in anticipation of catching a glimpse of the celebrities in attendance. Hundreds of persons clamoring for seats were turned away. "Standing room only" was the response to every request for a ticket after 7:30. Capacity houses have been the rule ever since.

The spectators were enthusiastic about the production from the very beginning. The applause was frequent and the attention of everyone keyed up to high pitch. The presentation, the effects and the theatre direction were under the direction of Joseph Plunkett, by courtesy of the Mark Strand Theatre. The prologue which ushered in the photoplay showed an ale house with seamen drinking and singing the songs in which sailors delight. A sailors' hornpipe was a part of the presentation. During the final stanza of the second song, a curtain back stage was raised disclosing a miniature galleon against a blue sea. As this beautiful set was dimmed into darkness, the title of "The Sea Hawk" was flashed upon the screen.

The reviewers on the New York newspapers found the new Frank Lloyd production altogether to their liking. They hailed it as the best sea picture ever shown and one of the finest action films the industry can boast. Never has Frank Lloyd's ability as a director received greater and more deserved praise. First National's contention that Frank Lloyd has made for it one of the greatest photoplays yet released was amply borne out by the reviews and by the eager interest of the capacity audience.

Among the screen celebrities at the premiere, in addition to Mr. Lloyd, who arrived in the city unheralded a short time before the actual screening started, were Rudolph Valentino, Agnes Ayres, Thomas Meighan, Barbara LaMarr, Claire Windsor, Carmel Myers, Jane Novak, Richard Barthelmess, Antonio Moreno, Bebe Daniels, Geraldine Farrar, Lloyd Hamilton, Cullen Landis and Edmond Lowe. Among film executives and other notables in attendance were Will H. Hays and his staff, Marcus Loew, William Fox, Adolph Zukor, Jesse Lasky, E. A. Eschmann, James R. Grainger, F. J. Godsol, Dr. Giannini, Albert Grey, Robert Lieber, R. A. Rowland, H. O. Schwalbe, Emmett J. Glynn, George Melford, D. W. Griffith, Rex Ingram, Will H. Nigh, Irvin Willat, Richard Walton Tully, Joseph Hergesheimer, John G. Hawks, who prepared the continuity for "The Sea Hawk," and Willard Mack.

F. W. Mordaunt Hall in the New York Times said: "There is so much excellent material in this film that one feels greedy and wants more. Makes an indelible impression—never fails to interest. This is far and away the best sea story that has ever been brought to the screen, and we doubt if anybody who sees the galley scenes will forget them. They are utterly different from any others presented in a film. Frank Lloyd is to be congratulated on his film masterpiece of the sea."

Louella Parsons in the American: "A 'wow' of a picture. Frank Lloyd has given us a colorful, atmospheric picture that will hold the interest of all who see it. 'The Sea Hawk' is perhaps the most pretentious film ever made by First National, and if they need any encouragement I am glad to tell them that they have my blessing and approval to make as many more of its kind as they like. Personally I believe First National has a winner. If the rest of New York enjoys 'The Sea Hawk' as much as I do it will flourish at the Astor Theatre for a long time. My advice to every reader is to go and take a look at this picture for himself."

The Circle Way



The front page of the house organ of the Circle Theatre, Indianapolis. The four page leaflet is in two colors throughout, and is a gem of its kind, both typographically and in the quality of its contents. It is edited by Miss Geneva Scully.

Harriette Underhill in the Herald Tribune: "The Sea Hawk" is a picture which everyone is going to enjoy. It looks to us as though 'The Sea Hawk' is a perfect performance for Rafael Sabatini, who wrote the story, and Frank Lloyd, who put it on the screen. There is no doubt about it. Everything has been done that could in any way contribute to the worth of the production. Milton Sills is at his best as the swashbuckling Englishman. Well worth your while."

Don Allen in the Evening World: "A magnificent picture. Seldom have we seen such a satisfactory picture. It does not sacrifice one whit of the story or action to drag in scenes that are beautiful but meaningless. But do not take this to mean there is no beautiful photography—for there is. In fact, the whole picture was pleasing to us, and we are rather hard to please. Our hand is out to Frank Lloyd in congratulation. It looks to us as though 'The Sea Hawk' would be a fixture at the Astor for many, many weeks. It sure deserves to be."

Thomas B. Hanly in the Morning Telegraph: "In 'The Sea Hawk' Frank Lloyd has added an epic of the sea to the pictures of an epochal year. Mr. Lloyd has made something that will start the blood a-tingling, the eyes to glistening and the heart to beat the faster. He has shown genius in the use of his material. Once Sir Oliver gets afloat the audience begins to sit up and applaud."

Robert Gilbert Welsh in the Telegram and Mail: "To watch 'The Sea Hawk' is to live in spacious days of the great Elizabethans, and to experience the great surges of passionate, gusty life which swept over the world in those golden days. An ideal theme for the film—always alive with the pulse of drama, always picturesque, always pertinent. There are the sea fights that stir the blood and make the pulses throb. A veritable masterpiece. If you want a few hours of glorious life go and see 'The Sea Hawk.'"

Rose Pelswick in the Journal: "Frank Lloyd's intensely interesting picture, 'The Sea Hawk,' is one of those pictures you will have no trouble coaxing the men folks to go and see. It is full of romantic adventure and melodramatic action that everybody likes awfully well. The romance and amazing adventures follow at breakneck speed, and one sits there quite breathless. The sea scenes are truly remarkable. There's oodles besides to hold your attention and interest every minute. Don't miss seeing 'The Sea Hawk.'"

"Abraham Lincoln" Hailed at Washington Showing

THE special showing by First National Pictures and Harry M. Crandall of Al and Ray Rockett's motion picture based upon the life of Abraham Lincoln, at the New Willard Hotel in Washington, D. C., was one of the most widely heralded and talked about things of the sort in the national capital. It served as the introduction of Washington, D. C., to "The Dramatic Life of Abraham Lincoln" in advance of the formal opening of the picture at the Metropolitan Theatre a few evenings later. It drew a big and enthusiastic audience from a selected list of men prominent in official circles in Washington.

The Cabinet, the Supreme Court, the Senate and the House of Representatives and ministers from foreign countries were plentifully represented at the showing, aside from many other persons notable in our national life.

The Marine band played before the screening and a special orchestra while the film was being unreeled.

The United States Supreme Court was represented by Justices Van Devanter and Butler; the President's cabinet by Secretary of the Navy Wilbur, Secretary of Agriculture Wallace and Attorney General Stone; Theodore Roosevelt, Jr., Assistant Secretary of the Navy, Edward I. Clark, personal secretary to President Coolidge, Chief Justice Walter I. McCoy of the Supreme Court of the District of Columbia, and Bishop Freeman, Episcopal Bishop of Washington, were among the many other notables in the audience.

"Abraham Lincoln" was more than two years in the making and at times as many as 2,500 people appear in the cast. It deals with the life of Lincoln from his birth, through his boyhood to manhood, and unfolds his romance with Anna Rutledge, carries him through the presidency and the strife of the Civil War, depicts the surrender of Lee, Washington after the war and finally the assassination of the Emancipator.

George Billings portrays the role of Lincoln, with Ruth Clifford as Anne Rutledge and Nell Craig as Mrs. Lincoln. These are the principal figures in a remarkably fine cast.

"Abraham Lincoln" was directed by Phil Rosen. Frances Marion wrote the scenario and supervised the editing. The completed production has been hailed generally by New York critics as an historical and artistic masterpiece.

* * *

"The White Moth" in L. A.

THE WHITE MOTH was given a thorough airing to the people of Los Angeles during the picture's run at Loew's State Theatre.

On a prominent corner of Hollywood Boulevard a small screen was set up on which 400 feet of film was projected evenings at regular intervals. The trailer ended with the caption: "See the rest of this picture at Loew's State." During the daytime a window shade was drawn over the screen with the words: "See movie scenes from 'The White Moth' here this evening."

Three of Barbara LaMarr's original gowns, with Clare West's original sketches, formed the basis for a window tie-up with Hamburger's department store.

A motor truck ballyhoo of the gigantic rose and cocoon figuring in the picture created immense interest. The truck was kept moving for five days in every part of the city and aroused endless comment. The same idea was featured in a window of the Oil Drug store, the rose being backed by a miniature stage that showed Miss LaMarr in a scene from the production.

One of the most arresting displays, however, was the life-size doll reproduction of Miss LaMarr that decorated the entrance of the State Theatre the week before the opening. During the picture's run it was transferred to a department store window for the added tie-up value.

Five Big Successes Revived for Summer

FIVE of the most successful box office pictures First National has ever released have been revived with new prints and new advertising accessories and made available for exhibitors for summer showings.

The five reissued productions were selected only after a thorough canvass of First National exchanges was conducted by E. A. Eschmann, general manager of distribution. These pictures were most favored by branch managers above all the big First National pictures of the past. It is stated that the exhibitor demand for them has been continuous since their first appearance. They are:

"The River's End" a Marshall Neilan production from the story by James Oliver Curwood. It was this picture which established the vogue for Northwest Mounted pictures. The action is laid largely in the snow country and the picture has always been counted admirable summer entertainment. In the cast are Lewis Stone and Marjorie Daw.

"Go and Get It" is a second Marshall Neilan production. The story deals with newspaper life and tells of the fantastic adventure of a reporter in search of a "scoop." Wesley Barry has an important part, and Pat O'Malley plays the heroic role. Bull Montana is cast in a fantastic "ape-man" role, and Agnes Ayres is the girl.

"Nomads of the North" is another Northwest drama by James Oliver Curwood. This production has, like "The River's End" already proved its value as summer entertainment, and is one of the most successful outdoor dramas ever issued. Lewis Stone, Betty Blythe and Lon Chaney head the cast. Some startling wild animal scenes which in the opinion of many have never been equalled on the screen, appear in the production.

The Thomas H. Ince whirlwind comedy sensation of 1923—"The Hottentot" is the fourth of the five First National reissues. This picture features Douglas MacLean and Madge Bellamy. It is a steeplechase story in which the hero, despite his great fear of horses rides the dangerous "Hottentot" to victory in a steeplechase that is a rare combination of thrills and laughs.

The last of the quintette is "Dinty" with Wesley Barry in the title role, and Colleen Moore in the leading feminine role. This has proved one of the most popular of pictures ever released, and it is still remembered by the great mass of picturegoers. Others in the cast are Marjorie Daw, Pat O'Malley and Noah Beery.

A Brilliant Trio



Milton Sills and Nazimova, who will be co-featured in Edwin Carewe's next picture, "Madonna of the Streets," based on "The Ragged Messenger," W. B. Maxwell's successful novel, and Mr. Carewe, who is reading the script to the two screen favorites.

Joseph Hergesheimer Praises "Cytherea"

JOSEPH HERGESHEIMER, eminent novelist, whose story of "Cytherea" was filmed by Samuel Goldwyn with George Fitzmaurice directing, under the title of "Cytherea-Goddess of Love," has written Mr. Goldwyn expressing his delight with the result. The letter follows:

"Cytherea," through your kindness, I saw last Sunday night, and I think it is a very exceptionally good picture.

"I think Frances Marion did splendidly with the book.

"The cast was incredibly good. I can not remember a picture where the accomplishment of every individual was on such a high plane.

"I don't remember any individual acting on the screen as good as Miss Rich's. Lewis Stone, of course, can't be approached at what he does; and the rest were as fine as possible.

"Beautiful direction, beautiful photography, and color never handled to better advantage."

Chicago Theatre Stages 4 Week's Radio Campaign

A FOUR weeks' advance campaign on "The Woman on the Jury" before the picture played the Chicago Theatre marked a startling advance in exploitation methods and further increased the motion picture's hold upon the air waves.

Under the able offices of W. K. Hollander, director of publicity and advertising, the Chicago Theatre tied up with station WMAQ, conducted by the Chicago *Daily News*. The tie up was of double value to the theatre because while the air waves carried the debate and incidental publicity to thousands of listeners, the newspaper carried the advance announcement and published most of the arguments in detail.

The subject for debate was simply put: "Should Women Serve on Juries?"

Such noted persons as Catherine Waugh McCulloch, attorney; Mrs. Jacob Baur, financier; Otis Skinner, Rev. M. P. Boynton and Miss Margaret Haley upheld the affirmative. On the negative side of the argument were Judge Marcus M. Kavanagh, Dr. Anna Dwyer, famous physician; and others.

The judges were: Judge Mary Bartelme of the Juvenile Court; Prof. Tom Peete Cross of the University of Chicago; Rev. Thomas F. Levan, president of DePauw University; Ina Claire and Sylvia Breamer.

According to Mr. Hollander the stunt was even more remarkable in that it also gained considerable publicity in the pages of the *Tribune*, *Post*, *American* and *Herald and Examiner* despite the fact that the *Daily News* sponsored it. The news value alone made it necessary for the other papers to carry it.

Listeners in were asked to write letters of 150 words on their opinions of the debate and the question. Awards ranging from a complete radio set to portable typewriters were offered those who wrote the best letters.

So steady was the influx as the result of the debate from this powerful broadcasting station that the *News* had to create a special mail department of twenty girls to look out for the incoming letters. The stunt gained enormous publicity—publicity that not only helped to build up an audience for "The Woman on the Jury" at the Chicago Theatre but also served to increase the picture's value to exhibitors in other parts of the country.

Big Moments From Forthcoming Pictures



At left: Corinne Griffith, Lou Tellegen and Milton Sills in a scene from "Single Wives." Right: Florence Vidor and Lewis Stone in "Husbands and Lovers," directed by John M. Stahl.

PAPER AS BIG AS THE SHOW



Window card in red and black



Six-sheet; good for cut-outs



Another snappy window card



A twenty-four sheet they'll see a mile away



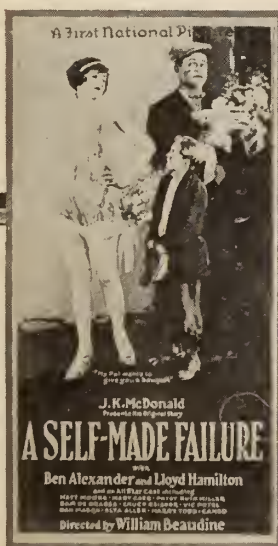
Three-sheet; good for cut-outs



A new angle on this twenty-four sheet



Three-sheet; good for cut-outs



Three-sheet; good for cut-outs



A big twenty-four sheet on a big picture



A one-sheet on Colleen's latest

If it's good enough to be on your screen it's worth a show on every billboard in town!

All the live ones post and plug their shows and they all say:

DON'T FORGET—
The more First National paper you buy the less it costs. The fairest price plan of all.

"EXTRA POSTING BRINGS EXTRA PROFITS"

Well, folks, we're about ready to leave the old town and we want to thank you for the way you've luffed at our foolishness and hope you enjoy **STRONGHEART** in next week's picture—he's a peach.—Leaving tonite for the briny deep



The Wonder Dog of "The Silent Call" in a New and Thrilling Romance of the Northland!



STRONGHEART

in "The LOVE MASTER"

See—

Strongheart battle famished wolves to save his mistress.

His flight from the gaunt pack, dragging his mistress on skis over the frozen snow.

His forty mile dog sled race over mountains and through forests.

His fight with a "killer" to save the ones he loved.

This marvelous dog with his sweetheart and their five puppies is a tale of love and adventure.

STARTING SATURDAY

KEATES' SPECIAL EASTER CONCERT SUNDAY AT 12:40

A First National Picture

LIBERTY

"MEET ME AT THE LIBERTY"

This advertisement is a splendid example of three things

- ~Attractive layout
- ~Good copy
- ~Good merchandizing of theatre's coming product

We are devoting an entire page to this particular advertisement because it is such a fine example of good advertising.

In the first place, the eye is held because the layout is pleasing and attractive.

In the second place, the copy is not stiff, but is very informal—just as the writer would have said it had he met Mrs. Jones on the corner and told her about the show.

Lastly, notice how the writer has used his departing program to sell his coming attraction, how interestingly and smoothly he runs from the current bill to his next week's feature. That's merchandizing theatre product as we have never seen it done before.

This whole campaign was very successful because the man who prepared it forgot he was preparing advertising and therefore was just himself.

This campaign was conceived and used by THE LIBERTY THEATRE—PORTLAND, OREGON

First Run Newspaper Reviews

"Lilies of the Field"

New York World

"Lilies of the Field" is extremely fine and it is a picture play worthy of success. It is pantomimic excellence, or as near to excellence as has been seen here in some time.

Baltimore News

"Lilies of the Field" is a tale intelligently presented. The cast is good and is headed by the beautiful Corinne Griffith.

Chicago Herald and Examiner

"Lilies of the Field" is interesting and heart-touching. An excellent cast assists Miss Griffith.

Indianapolis News

"Lilies of the Field" is more than average good. The continuity is logical, the roles are well handled by the players, and the sets, gowns and usual embellishments are done in excellent taste.

Los Angeles Daily News

"Lilies of the Field" unrolls itself in a decidedly interesting fashion. Heart interest abounds. While this photoplay may contain familiar incidents and dramatic situations, there is a bit of a twist in the story that demands careful consideration on the part of the spectator.

Washington Post

The development of the story is punctuated with much humor, but is by no means devoid of tremendous dramatic power in the later climactic scenes wherein Miss Griffith proves herself an emotional actress with an unsuspected command of mimetic expression.

"The Enchanted Cottage"

New York World

One of the finest motion picture dramas which we have ever seen. Richard Barthelmess comes forward here in an inspired and astonishing performance. We are not even afraid to call it great. We want to advise everyone to go and see the beauty of this gem of intimate cinema dramatics.

Toledo Times

If there is a doubt in the minds of any movie fans as to the acting ability of either Richard Barthelmess or May McAvoy, a visit to the Pantheon theatre this week will dispel that in short order.

The picture which is a film adaptation of the Arthur Wing Pinero play, is one of the most worthwhile offerings which has been seen here in some time. The theme is different, the treatment is skilful and the acting splendid.

New York Herald Tribune

One of the most enchanting pictures we have seen. Gaze on "The Enchanted Cottage," and never again will you believe it when they tell you that pictures are in their infancy and that the surface has only been scratched.

Chicago Tribune

Richard Barthelmess is quoted as believing he does the best acting of his career in "The Enchanted Cottage." I believe him. Also little May McAvoy will astonish you. That plain Miss Pennington of hers just doesn't seem possible. The makeup of both the star and his leading woman would do credit to Lon Chaney.

"Why Men Leave Home"

Chicago Tribune

It's the acting that makes "Why Men Leave Home" worth while.

The Baltimore News

"WHY MEN LEAVE HOME" makes an amusing and interesting photoplay. Lewis Stone, Helene Chadwick and Alma Bennett are top hole in the leading parts.

Los Angeles Daily News

Because it has all the qualities of an honest, wholesome entertainment; because it is not difficult to understand its subtle humor, and for the reason that it throws light on the little misunderstandings and misadventures of married life, "Why Men Leave Home" may easily be classified as the outstanding of the new screen attractions.

The Los Angeles Times

"Why Men Leave Home" is really a clever and charming production. It is one of the best of its kind. It has a smart sort of domestic sincerity and best of all seductive intimacies that will capture every man and woman, especially those who are married.

Omaha World-Herald

The production is filled with bubbling chuckles and here and there a big laugh. It is a very sparkling comedy which in the beginning pokes sly fun at the women.

Cleveland Plain Dealer

This picture has been given intelligent direction and it is played by intelligent actors.

You don't need much more than that to recommend it to you.

"The Marriage Cheat"

Cincinnati Post

"The Marriage Cheat" will prove a good entertainment.

Cincinnati Times-Star

"The Marriage Cheat," at the Strand, is a gripping triangle story, well acted and beautifully produced.

Cleveland Plain Dealer

The film, which not extraordinary, is exciting, in a couple of places a little improbable, but always above the average in entertainment qualities.

Los Angeles Examiner

Thrills and excitement grip every spectator of the Thomas H. Ince production. "The Marriage Cheat."

Los Angeles Herald

The story is all absorbing as it unfolds a theme of triangle love. Percy Marmont is cast in the role of one who teaches Christianity at a far-flung missionary post of the island.

Los Angeles Record

It's beautifully filmed, and John Griffith Wray seems to have handled the story effectively, and the tropical rain (which comes up whenever anybody steps out doors) is convincing, and the shipwreck thrilling.

"The Goldfish"

Indianapolis News

"The Goldfish" is an excellent film, swift-moving and brightly humorous. Miss Talmadge's company keeps up the fast pace, and livens up the fun.

New York Evening World

"The Goldfish" is a far more enjoyable picture than it was a play. In fact, we think it is one of the best things, if not the best, that Constance has done.

Milwaukee Leader

It is a wholesome comedy, one that Constance can do justice to and she portrays the part of a flapper to the amusement of all who have seen it.

Chicago Herald and Examiner

Cast upon the screen "The Goldfish" seems a lot better than it did behind the footlights. It is louder and funnier, and that is just what it should be.

New York Evening Post

There's no getting away from the fact that it's full of laughs and good acting and Connie Talmadge, which would seem to be about enough for one picture.

Miss Talmadge is prettier than ever.

Chicago Tribune

Hoydenish, sparkling pantomime is Miss Constance Talmadge's contribution to "The Goldfish" in which this week she is delighting audiences.

"Galloping Fish"

New York Herald Tribune

"Galloping Fish" is one of the funniest pictures we ever saw, and the reason we didn't scream is because we had a sore throat.

Cincinnati Inquirer

Without exaggeration "Galloping Fish" is a masterpiece of buffoonery. It is such an irresistible combination of titillating nonsense and mirthful satire that one wonders how it was possible for the actors to retain their gravity in the making of the picture.

Washington Times

There has never been a picture on the screen that can be said to be in any respect a counterpart of "Galloping Fish." The sequence of scenes that marks the picture's climax is as thrilling as it is funny.

Detroit Free Press

The gales of laughter which swept through the auditorium attest the fact that Mr. Ince has added a laugh-maker to the list of comedy classics that will tickle the risibilities of millions during the months to come.

Los Angeles Times

So far as I am concerned the high point of entertainment in the movies is "Galloping Fish." My vocabulary is too limited to express my huge delight over this picture. At the moment it seems to me the one perfect work of art that I have viewed.

Proclaimed and Acclaimed b



Attraction

AT THE CHICAGO
Chicago, I
Lined them up at 11 A. M.
AT THE CAPITOL
Detro
"Cytherea" received most enthus
astically. Business exceptional.
John H. Kuns



Cytherea

Beauty—Mystery



Alma Rubens
as Savina Grove



Like CYTHEREA, with eyes
of ice and soul of fire—she
wins and loses all.
Her drama is a great love
in

Venus

Ideal Womanhood



Irene Rich
as Fanny Randon



Like VENUS, cold yet attra
tive, love means home at
kisses to her.
Her drama is too strong
devotion in this

George Fitzmaurice's

"CYTH

Godde

Presented by
SAMUEL GOLDWYN
(NOT NOW CONNECTED WITH
GOLDWYN PICTURES)

From the vivid glowing novel
by JOSEPH HERGESHEIMER
Adapted for the screen
by FRANCES MARION

Showmen, Critics and Public



Power Plus!

AT THE STRAND

New York

"All roads led to Cytherea"

Harriette Underhill, Herald Tribune

AT THE WISCONSIN

Milwaukee

"Business excellent despite inclement weather."

Tom Saxe

Aphrodite
Gay - Fascinating



Constance Bennett
as Minna Raff

Like *APHRODITE*, fame is her name, foolish men her prey. She lures, then discards in this

Released at the peak of the Love Season

CYTHEREA

By JAMES HECONOMIDES

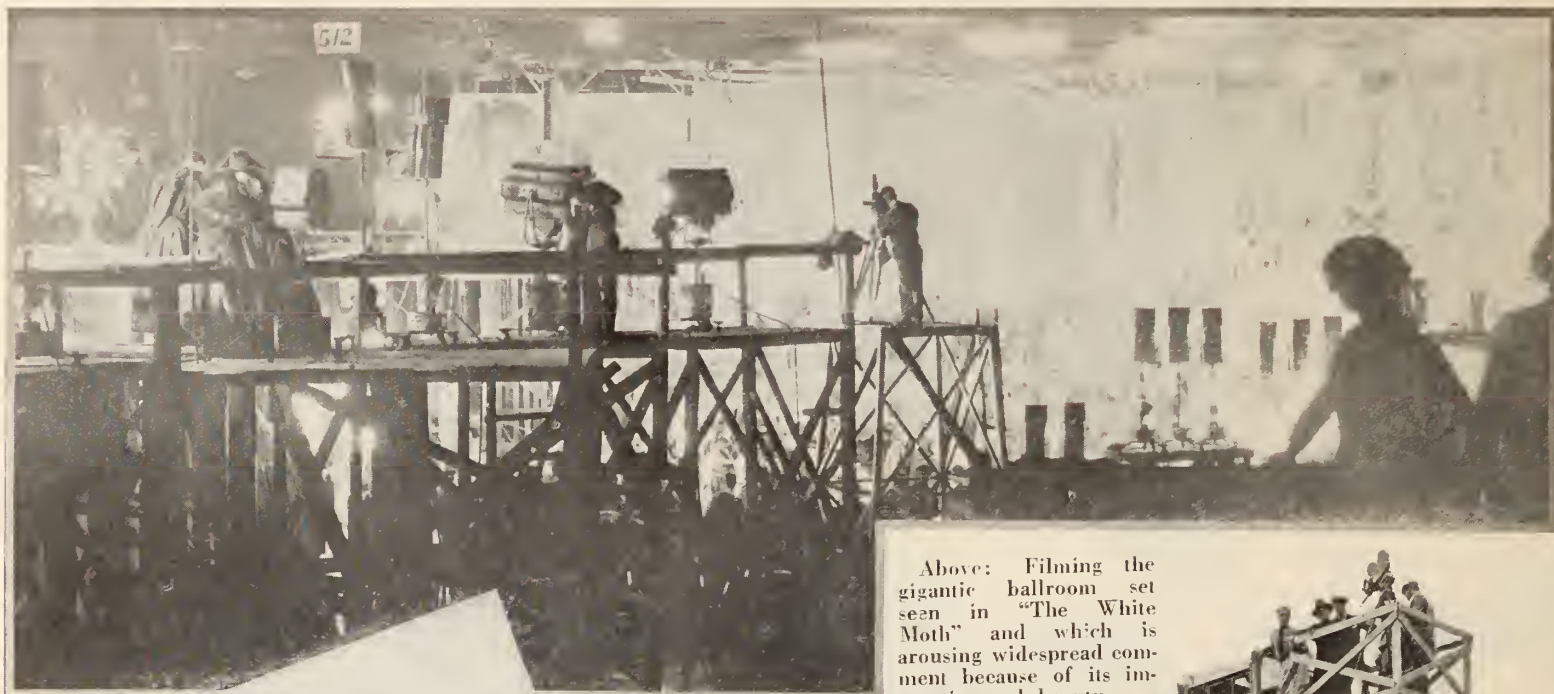
The most popular novel of 1922-
More than 500,000 readers

Love Scenes in Vivid Color

greatest achievement
EREIA
of Love

with
LEWIS STONE
ALMA RUBENS
NORMAN KERRY
IRENE RICH and
CONSTANCE BENNETT

In the Studios and On Location



Above: Filming the gigantic ballroom set seen in "The White Moth" and which is arousing widespread comment because of its immensity and beauty.



Above: Barbara La Marr, enroute from Los Angeles to New York, to appear in "Sandra," is appointed hostess of the S. S. Creole and drew large crowds at all the points of call.

Below: General Manager R. A. Rowland, on his recent trip to the Coast, paid a visit to the J. K. McDonald quarters while "A Self Made Failure" was being shot. Seated left to right: Lloyd Hamilton, Ben Alexander and Mr. Rowland. Standing, Director William Beaudine and Producer J. K. McDonald.



Above: How the traffic signal tower shots in "The Perfect Flapper" were obtained. This sequence is one of the most unusual ever seen in a picture, and shows Colleen Moore, seeking adventure, climbing up into the tower to beg a "light" from the policeman stationed here.



Left: Col. Willard C. Patterson, managing director of the Metropolitan Theatre of Atlanta, and his wife, Anna Aiken Patterson, editor of the Weekly Film Review of that city, pay a visit to Thos. H. Ince.

Right: Earl J. Hudson, on location with the "Sundown" company, takes a moment's rest from the strenuous duty of overseeing the making of his epic of the West.



STUDIO STUFF:

Nazimova and Milton Sills in Carewe's "Madonna of the Streets"; Studios Busy

NAZIMOVA and Milton Sills starring in "Madonna of the Streets" under the direction of Edwin Carewe.

That is another one of the noteworthy productions that First National has in store for exhibitors.

Mme. Nazimova has been absent from the screen for some time, after making her own productions, but she returns in a role ideally suitable for her and offering one of the greatest emotional opportunities of her career.

Milton Sills has just signed a long term contract with First National. He is now appearing with Corinne Griffith in "Single Wives" and his portion of this production will be hurried along so that he can start work within a short time in the Carewe production.

Supporting the two will be a distinguished cast and Carewe is planning to make it the greatest picture of his whole career.

Just as a tribute to the standing of First National productions it is worthy of note that this is the first time that Mme. Nazimova has shared honors with any player in a screen offering.

* * *

BUT this is only one of the many pictures for First National now under way. M. C. Levee, president of the United Studios, is keeping busy making plans to accommodate eleven companies. Only this, the largest studio in the world, could handle such a group of productions, without even taking into consideration that each of them is pretentious.

"Single Wives," with Corinne Griffith and Milton Sills, is in production as is "Temperament," with Colleen Moore and Conway Tearle. Last work is being done on the sets for "The Lost World" which will have an all star cast including Bessie Love and Matt Moore.

Both Norma and Constance Talmadge are ready to start on new productions, both of them original stories. Samuel Goldwyn has begun "Tarnish" and will start "Potash and Perlmutter in Hollywood" by the first of June.

In addition, Thos. H. Ince is finally revising the script on "Christine of the Hungry Heart" which he will make at his Culver City plant, and John M. Stahl and J. K. McDonald will both start new pictures when they have respectively finished cutting "Husbands and Lovers" and "A Self Made Failure."

If this not enough activity, two companies are at work in New York, Barbara LaMarr in "Sandra" and an all star cast including Bert Lytell, Claire Windsor and Cullen Landis in "Born Rich."

* * *

TALKING about casts, just look over the new Corinne Griffith picture on which work is under way under the direction of George Archainbaud—"Single Wives":

First, featured with her is Milton Sills, who has the role of the husband who pays too much attention to business and too little to his wife, played by Miss Griffith.

Lou Tellegen is "the other man" and he will have opportunity for the pre-eminent screen love-making for which he is so well known. Phyllis Haver has another opportunity to show her charm as the younger sister and John Patrick is her husband. Kathlyn Williams, unquestionably one of the screen's greatest players, is the mother and Phillips Smalley the father. Henry B. Walthall is cast as the man to whom the mother listens and Dr. Jere Austin, who came to the notice of First National in "Sundown," is cast as the doctor.

"Single Wives" supplies some surprise situations—and the sort that the women in the audiences will talk about for a long, long time. And it is chock full of exploitation opportunities.



The flapper describes the fatal automobile accident. A scene from "For Sale," showing Vera Reynolds; Claire Windsor; Jean Vachon and Christine Mayo. At right, a Parisian street scene in the same picture.



MAY MCAVOY is playing the role of "Tishy" in the Samuel Goldwyn production of the great New York stage success of last season, "Tarnish," which has just been started under the direction of George Fitzmaurice, right on the heels of his success in directing "Cytherea."

Miss McAvoy is one of the screen's finest players for such a sympathetic role and her appearance in this picture will closely follow her wonderful performance with Richard Barthelmess in "The Enchanted Cottage." Marie Prevost is cast as the fascinating manicurist, Ronald Colman, who scored such a success in "The White Sister," and several members of the cast in the stage production, including Albert Gran and Mrs. Russ Whythall, are among the players now at work. Others in the cast are Norman Kerry, Harry Meyers and Priscilla Bonner.

"Tarnish" is the story of a girl from a Southern town who comes to New York with her faded mother and improvident father and is compelled to support them. Starting with the advances of her employer she is thrown into the more unpleasant side of New York life, building up to a wonderfully dramatic climax.

* * *

MR. GOLDWYN is also to have "Potash and Perlmutter in Hollywood" in production, under the direction of Al Green. This is based

on the great stage success, "Business Before Pleasure," and with the locale in Hollywood there opens up splendid opportunities for comedy and the introduction of numerous pretty girls.

George Sidney, probably the greatest living interpreter of Jewish roles, who has recently scored so heavily in the stage production of "Welcome Stranger," has taken the place left vacant by the death of Barney Bernard. Alexander Carr will continue to portray his celebrated character creation, and Vera Gordon will have the chief feminine role. Other prominent members of the cast are Betty Blythe, Peggy Shaw, Charles Meredith and Anders Randolph.

* * *

AT the last moment it was found necessary to postpone production of "Learning to Love," starring Constance Talmadge, since John Emerson, co-author with Anita Loos, was held in New York by the threatened Equity strike and he had been engaged to supervise the picture. In the meantime another original story for Constance is being hurried through. It will be directed by Sidney Franklin.

Norma Talmadge's next is also to be an original, written by C. Gardner Sullivan, who has contributed many of the screen's best, "The Fight," Sidney Olcott, fresh from his triumphs with "Little

(Continued on page 18)

Studio Stuff

(Continued from page 17)

Old New York" and "The Green Goddess," will direct her.

Frank Lloyd has just about decided on his next story and announcement of the title will be forthcoming soon. After his enormous success with "The Sea Hawk" Lloyd has a difficult task cut out for himself in an effort to supply an equal success.

* * *

"**HUSBANDS AND LOVERS**" has been selected as the title for the John M. Stahl production which has been made under the working title of "Woman's Dangerous Age." This change was made because of the superiority of the new title and to avoid any conflict with the Stahl picture, "The Dangerous Age," which was such a box office success for First National exhibitors.

No director has had such uniform success in pictures about married life as Mr. Stahl and he believes that he has done his best work here, surrounded with a splendid cast that includes Lewis Stone, Lew Cody and Florence Vidor.

It is a story of a wife who, several years after marriage, finds her husband neglectful in the attentions that a woman appreciates so much, while other men—particularly one other—offer such a contrast with their courtesies and their flattery.

Great progress has been made on this picture and though Mr. Stahl is guarding it carefully, we know that it is going to charm with its action and scintillate with its titles.

* * *

DIRECTOR JOHN FRANCIS DILLON is enthused over the prospects for Colleen Moore's new picture, "Temperament," in which Conway Tearle will be co-starred.

Dillon believes that this third Colleen Moore picture he has directed will be the greatest of the trio and when you recall that the other two were "Flaming Youth" and "The Perfect Flapper" you will agree that he has to "go some." Also, Dillon has "Lilies of the Field" to his credit.

"Temperament" is a novel by LeRoy Scott. It gives Miss Moore the role of a temperamental young actress and Tearle the character of a lawyer interested in psychological research who takes advantage of opportunity to study the "dual personality" of the actress.

* * *

CUTTING is progressing rapidly on Earl Hudson's classic of the cattle era, "Sundown," and within a couple of weeks it will probably be on the way to the laboratories for printing.

Three players, we predict, are going to stand out as the result of the exhibition of "Sundown," Bessie Love, who has the role of the homesteader's daughter; Charles Murray, as the driver of the chuck wagon who is responsible for a greater part of the humor, and Hobart Bosworth as the leader of the cattle men.

* * *

AFTER preliminaries that occupied a period of several weeks, actual player production work has been started on Sir Arthur Conan Doyle's sensational story, "The Lost World," an Earl Hudson special.

The New Wisconsin Theatre



The lobby of Tom Saxe's new house in Milwaukee, decorated for the opening night, when "Why Men Leave Home" was the inaugural feature.

Harry O. Hoyt, who directed "The Woman on the Jury," is handling the megaphone and he has been surrounded with a group of technical experts that probably set a new mark. Fred Jackman, who was with Sennett for several years and who has made some of the most notable contributions to feature photography, having only recently finished "The King of Wild Horses," is in charge of a portion of the camera work. Arthur Edeson, who did the remarkable photography in "The Thief of Bagdad" and who also made "Robin Hood," is in command of the other phase.

The story itself is a remarkably dramatic one. The great punch comes with the invasion of the city of London by a horde of prehistoric animals. Thousands of people will take part in these scenes which promise to set a new mark in astounding effects. Construction of these huge animals of the settings has required weeks, and the tests made prove how well worth all the time consumed they are.

Bessie Love, who has been seen in several recent First Nationals, has one of the most prominent roles. Another lead falls to Lewis Stone, whose current vehicle is "Why Men Leave Home." A third most important part is in the hands of Wallace Beery. Other big names in the cast are Lloyd Hughes, Arthur Hoyt, Charles Murray, and Bull Montana, while there are a number of others to be added as the production gets further under way.

IRVING CUMMINGS will direct "Belonging," which will be produced by M. C. Levee. All of the cast have been tentatively picked and production will start soon. Cummings has been responsible for a series of recent successes.

* * *

CLAIRE WINDSOR, Doris Kenyon, Bert Lytell and Cullen Landis are going to have competition in winning the liking of the public in the Garrick Pictures Corporation production of "Born Rich," Hughes Cornell's new and successful novel. Jackie Ott, who is one of the most remarkable youngsters now acting in motion pictures and has been hailed as the world's most perfect baby in every show in which he has been entered, has been signed for a part in "Born Rich." Jackie is only five years old, yet can swim, dive, aquaplane and climb 100 feet ropes. He has long been a favorite with news reel photographers; "Born Rich" marks his first appearance in a regular photoplay. He has an important part in this production as the whole crux of the drama is woven around him. Will Nigh is directing.

* * *

RICHARD BARTHELMLESS, who has been vacationing since the completion of "The Enchanted Cottage," will soon start work on "The Song and Dance Man," a comedy in which George M. Cohan scored a big success in New York the past season. John S. Robertson will direct the production.

Sabatini's greatest story of love and adventure

"The SEA HAWK"

by RAFAEL SABATINI

Paging the Public

A "Boost 'er" Section Written by Practical Showmen

EXPLOITING a sheik picture via the children's bed time hour is the innovation scored by Crandall's Metropolitan Theatre, Washington, D. C., for which Nelson Bell is exploitation general. He made use of the radio in promoting a puzzle competition in connection with the showing of "A Son of the Sahara." It was one of the first big runs for the picture.

Station WRC, operated by the Radio Corporation of America, was the tie-up medium, and Miss Peggy Albion, a 6 p. m. attraction, was the speaker for the occasion.

On Friday before the opening she began her "Bedtime Story" hour with the announcement that the five Washington newspapers, the *Star*, *News*, *Herald*, *Times* and *Post*, on the following day would carry a teaser ad of one letter of the alphabet. She advised her hearers to get all the morning and afternoon papers, clip out the individual letters and wait for further instructions the following evening.

Saturday the five papers came out with the teaser ad on the Radio Page. Each ad carried one of the five letters of the word "O-A-S-I-S," and each letter was accompanied by a catch line such as: "What do you look for on a desert?"

On Saturday Miss Albion advised her hearers to arrange the letter to form a word, tell its meaning and send the answer to a designated office. She also announced that 200 tickets for the following Friday matinee would be given away. Her talk bristled with a romantic description of the story and making of "A Son of the Sahara." Her remarks on Monday and Tuesday centered around the closing time for the envelopes to be in. On Wednesday she gave the solution and called attention to the fact that the ticket awards would be published in the Washington papers the following day.

Friday, the last night of the radio tie-up, Miss Albion not only gave a general resume of the stunt but notified her hearers to be on the watch for the next word puzzle, thereby leaving the path open for future tie-ups.

The immense advantage to the theatre came in that it won the complete co-operation of news-

papers, as well as the radio corporation. The teaser advertising was paid for in addition to the regular amusement space, but the papers contributed extra readers and news announcements of this specialty. It blazed the trail along the line of radio puzzle exploitation and opens the field to a vast, unexplored domain of promising co-operation.

It's All in the Stills

Showing just what can be done by working on the stills, the Liberty Theatre, Portland, Ore., effected its campaign on "Flowing Gold" on tie-ups which were mostly suggested by a survey of the production pictures. There was one of Anna Q. Nilsson playing a saxophone. A music store was promptly tied up for a display. The Fordson agency gave over its window because the Ford

"Flowing Gold" at the Rex Theatre. The lobby display on this is reproduced elsewhere; but a few words must be given to the window display which attracted countless crowds. A miniature oil field was reproduced with its derrick and sign and shack. The derrick was operated so that at regular intervals it "pumped oil" into the small pail before it.

A Shower of "Flowing Gold"

The first rush of motorists for the open roads was on when the Mainstreet Theatre, Kansas City, played "Flowing Gold." Manager Jack Quinlan and Publicity Manager E. Nesbit arranged a tie-up with White Rose gasoline so that these stations, in the surrounding territory, carried a "Flowing Gold" line on their sign board in connection with the station's own boost for En-Ar-Co.

The same team co-operated in putting in a window display of "The Enchanted Cottage" when the picture played the Mainstreet. Jenkin's music store completed the tie-up, which showed a replica cottage. The kick was that the little replica was so valuable that Quinlan had to insure it for five hundred dollars before he was allowed to borrow it for his exploitation.

Election's Coming Soon

George Schade occupies the dual position of being a member of the city council and the owner and manager of the Schade Theatre in Sandusky, O. Recently a newspaper reporter went to him for an interview on civic conditions. Schade, aware of the wave of lawlessness and also of the fact that he would shortly play "The Bad Man," gave his views on bad men of all types—gun men, gangsters, con men, desperadoes and the Mexican border variety.

It got over the publicity for the picture in fine shape and George probably cleaned up enough on the run to pay his next election campaign expenses.

Hail the Pantechnicon

A pantechnicon, First National's London publicity staff informs us, is used for running trailers or other film in the rear of a large moving van.

(Continued on page 23)



MAKING GOOD USE OF ACCESSORIES AS DONE by Russell Brown at the Castle Theatre, Eugene, Ore.

car predominates in the scenes of the oil boom region in the story. Milton Sills plays a piano; and the Weber and Grant piano agency took the cue for its window. A department store that handles the book also handles Mah Jong sets and showed Ma in the picture trying to play with daughter while Pa Jong was evidently out buying a new cravat for city wear.

The theatre front was evolved with electric lights worked into the title. The distinctive feature was that the squirming lights were placed directly on the title letters instead of in a border surrounding it.

Watch Brown's Stuff

Russell F. Brown of the Rex and Castle Theatres, Eugene, Ore., has gotten out consistently good material. In exploiting "Lilies of the Field" and "Torment" he played for big effect with large cut-outs, as evidenced by the reproductions on this page.

The "Lillies of the Field" display took in the different varieties, tired, vivacious, simple and sophisticated. He got over the theme of the story without giving away enough to dull the appetite.

The big earthquake scene, which features the kick of "Torment," was used for the lobby display on this picture. The difference was that a volcano is more effective for spectacular purposes in a lobby display and so, adopting the idea in the paper, it was a volcano that Brown showed his audiences before the theatre.

Even more ingenious was the campaign on



TIMELY AND INTERESTING

A Southern Theatre contributes this front on "Painted People."



THE MUSIC TIE-UP AT LAST offered by the Fifth Avenue Theatre, Nashville, Tenn.

A Page of Late Releases That Have Made

And
Are
Still
Mak-
ing
Box-
Office
Rec-
ords



How Frank Burns boosted "The Enchanted Cottage" at the Beacham, Orlando, Fla.



And Russell Brown did as much for "Flowing Gold" at the Rex, Eugene, Ore.



Lobby, publicity and advertising all lent deserved dignity to the showing of "Secrets" at the Stillman, Cleveland, Ohio



The ballyhoo artist (left) is demonstrating how the fish galloped for New York's Broadway Theatre. Manager Quinlan and E. Nesbit put the gasoline tie-up into effect for "Flowing Gold" at the Mainstreet, Kansas City; Strongheart's alleged home comes from the T. & D. Theatre, San Jose, Calif.



IF there was any line of exploitation endeavor left uncovered by Charles Condon and Bert Lennon in the campaign for "Why Men Leave Home" at Loew's State Theatre, Los Angeles, it has still to be written on the pages of toil.

Count 'em up.

A distributing booklet, with artistic illustrations and poems that gave everybody's idea on "Why Men Leave Home." The authorities varied from the flapper to the married woman and the man on the sidelines to the perfect husband. Several thousand were distributed.

Police tags were reproduced by permission of the traffic department. They were placed on parked automobiles with such a close resemblance to the real article that days later people would come to the box office, present the tag, drop the admission price on the counter and say: "Here's my bail."

Postcards, obviously from the St. Francis and Palace Hotels of San Francisco (and supplied gratis by these hostleries) were mailed to a select list. They bore a message of praise for "Why Men Leave Home" from the sister city of the Pacific.

Six thousand slip sheets were put in the week-end packages delivered by the Diamond Laundry

Company, explaining that good laundry work would not need any answer to "Why Men Leave Home."

Judge Summerfield of the divorce court spoke over the radio under the auspices of the *Examiner* giving his reasons as to why men leave home. He also put in a boost for the picture.

The Cinderella Dance Hall advertised a prettiest ankle contest in connection with a "Why Men

Leave Home" night. Later another tie-up was effected in a Radio Club night at which Judge Summerfield was the guest of honor and was presented with a silver loving cup in appreciation of his talk on "Why Men Leave Home."

The navy boards, the only ones in the center of the city, were utilized in a tie-up on "Why Men Leave Home." The appeal of the navy was the obvious answer—so obvious that the campaign was run as a teaser the first few days, the name of the theatre and play date being added later.

Sam Seelig grocery stores showed 57 reasons why men stay at home—the Heinz varieties, the catch line being worded so as to bring in the title.

An ambulance ballyhoo of the man who would die from laughing at the picture, a drug store tie-up on special photographs of Miss Alma Bennett, a hosiery tie-up on the obvious answer, a Western Union wire tie-up, the presentation features illustrated above and the huge ballyhoo made of the transfer of the first day's receipts to the bank furnished additional angles to one of the most stupendous campaigns ever executed.

"The Inquisitive Reporter" was on the job at all times and he had no difficulty in finding half a dozen people who were only too glad to give their opinions as to Why Men Leave Home.



How the Liberty Theatre, Seattle, looked after Leroy V. Johnson dressed it up for "Why Men Leave Home."

Court Scene and Movie Flier Set New Standards for English Exploitation



AMONG the high lights of the sterling exploitation records that are being created by Horace Judge and George King for First National in England, two events stand out pre-eminently: the Dunmow Flitch and the cinema flier.

The cinema flier was the Scotland express equipped with bold displays on its sides advertising the first train showing of a picture. The picture was "Ashes of Vengeance."

For "Secrets" at the Palace Theatre, Horace Judge revived the ancient custom of

the Dunmow Flitch and had the trial take place on the stage of the theatre.

A judge, legal lights, jury and an interested audience comprised the house. The genuine Dunmow stones were brought from the priory. The jury consisted of bachelors and maidens. C. E. Grigsby argued as counsel for the flitch, to prevent the precious flank of bacon from falling into the hands of the contestants. He argued, knowing in advance his case would be hopeless.

Fifty couples applied and from these, four were selected for the final hearing to

tell the secrets of why their married life had been a success. All had been married more than thirty years and in each case husband and wife swore that never a cross word had passed between them.

Eventually the flitch was given to Mr. and Mrs. Poole with a second flitch for Mr. and Mrs. Day. Mr. and Mrs. Fayre, who were close runners-up, received a ham gammon.

The trial aroused unusual interest among newspapers and the public and helped keep "Secrets" at the Palace with capacity houses.



One of the panels by Ben Caldwell for "When a Man's a Man" at the Circle, Indianapolis, at the left; the line that sold "Anna Christie" to Nashville, Tenn., in the center; the lady at the right obligingly posed when "Painted People" played Loew's Warfield, San Francisco.





Paging the Public

(Continued from page 19)

Such an instrument was brought into play to exploit the run of "Secrets" at the Palace Theatre.

Being a novelty it got the crowds. It covered every part of London and the suburbs. Its novelty drew wide-open eyes and gaping mouths. It toured to the last drop of gas and made "Secrets" a high-way and by-lane byword.

P. S. "Pantechonicon," according to Webster, is a furniture van.

N. B. George King, First National's publicity man who arranged the stunt, is NOT King George, as some of the trade papers who have twisted his name would have you believe.

* * *

Putting Up a Front

Manager Leroy V. Johnson of the Liberty Theatre, Seattle, never has a good month unless he's contributed at least two distinctive fronts for his house. His lobby on "Why Men Leave Home" was an artistic standard. The title and the star's names were done in cut-out parchment paper letters with plenty of illumination behind. The lamp holders, done in a chasing letter effect, were green and amber.

For "Galloping Fish" the small fish shown in the shadow boxes were connected with an eccentric drive through a small motor which gave them a galloping action. The background of the shadow boxes showed up in water effects.

* * *

Anna in Her Home Country

The Palladium Theatre, Stockholm, is operated by the Svenska Filmindustri, which, in turn, buys considerable First National attractions. One of them, logically enough, was "Anna Christie"; and in her home country Anna was given a marvelous theatre front sign that must have been about 40 feet long. All it contained was the title, a painting of Blanche Sweet in the title role and rippling wave lines.

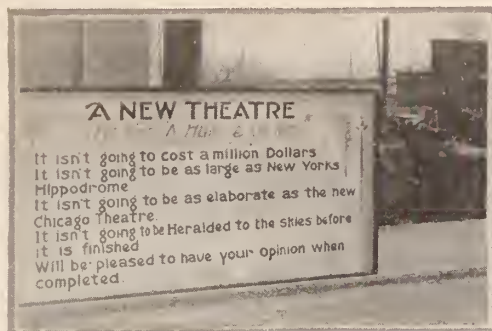
That was enough. The story was known and the size of the title letters spread the news.

* * *

Burning Up the Field

Is the caption for Frank H. Burns' campaign on "The Enchanted Cottage" at the Beacham Theatre, Orlando, Fla. Burns is advertising manager for the circuit. Manager Vincent runs the picture shows.

"The Enchanted Cottage" came along at the same time that a representative for Colgate's was putting on a campaign in the town. Ready to



How to use cut-out material. "Black Oxen" at the Hippodrome, York, Pa. Above: Carrying the idea of public interest along till the theatre's built in Medford, Ore.

adapt himself to any opportunity, especially when it provided such created possibilities, Burns tied up his picture to the campaign and obtained a lobby display and nine drug store windows. Two thousand sample perfume powder packages were given the theatre for distribution after they had been imprinted.

The theatre's advertising tied up directly and indirectly with the Colgate campaign; and the drug stores reciprocated by mentioning the theatre and picture in the Saturday advertising.

The lobby display featured a small house that had been made by a local lumber company to be given away at the Suh Tropical Mid-Winter Fair. This was labeled "The Enchanted Cottage," and was photographed with its full family, consisting, with one exception, of the famous Johnny Jones midgets. The exception was the baby, which is a direct descendant of Manager H. B. Vincent.

Orlando is still talking about the midget display. Incidentally, Manager Vincent obtained the use of the cottage from the little girl who owned it in exchange for a few passes.

* * *

Going it on His Own

First National has a hard working publicity representative down in Nashville, Tenn., who has a habit of doing things on his own. W. R. Arnold is his name. Without instructions or supervision he has gone ahead and volunteered his services to First National exhibitors in the city; and the results he has obtained must make P. T. Barnum turn over.

On "Boy of Mine" he obtained such a splendid window tie-up with Bond's Graphophone Shop on the "Dear Little Boy of Mine" song that the manager of the store wrote in to First National at New York asking that they be allowed to have Mr. Arnold's services again.

* * *

For the Commuters

Manager Cliff Denham of the Royal Victoria, Victoria, B. C., stole a march on his competitors when he offered passes good for any picture at the theatre on Thursday afternoons during April to holders of weekly tickets on the Saanich interurban line. The move put the theatre prominently before that community, won the good will of the interurban, which appreciated every bit of help in making the new system to this summer resort colony a success, and gained space in the traction company's bulletin and in the daily papers—all at the cost of a few passes on the dulllest afternoon of the week.

Special Accessories for First National Pictures

Available at First National Exchanges

"The Marriage Cheat" Heralds	\$3.50 per M
"The Goldfish" Heralds	3.25 per M
"The Goldfish" Hangers	6.00 per C
"The Enchanted Cottage" Heralds	3.25 per M
"Why Men Leave Home" Heralds	3.00 per M
"Boy of Mine" Heralds	3.00 per M
"Black Oxen" Heralds	2.30 per M
"When a Man's a Man" Heralds	2.00 per M
"Song of Love" Heralds	3.50 per M
"Painted People" Heralds	3.00 per M
"Flowing Gold" Heralds	3.25 per M
"Lilies of the Field" Heralds	3.50 per M
"Galloping Fish" Heralds	2.75 per M
"Secrets" Heralds	3.00 per M
"Love Master" Heralds	3.00 per M
"Torment" Heralds	3.00 per M
"The Eternal City" Heralds	3.25 per M
"Chastity" Heralds	1.90 per M
"Her Temporary Husband" Heralds	2.00 per M
"Twenty One" Heralds	3.00 per M
"Jealous Husbands" Heralds	3.00 per M
"Black Oxen" Door Knob Hangers	5.00 per M
"Meanest Man in the World" Heralds	2.50 per M
"Flaming Youth" Heralds	3.00 per M
"The Dangerous Maid" Heralds	3.00 per M
"Anna Christie" Heralds	3.25 per M
"The Age of Desire" Heralds	3.00 per M
"The Wanters" Heralds	2.90 per M
"The Bad Man" Heralds	3.00 per M
"Thundergate" Heralds	3.00 per M
"Ponjola" Heralds	3.00 per M
"Fighting Blade" Heralds	3.50 per M
"Potash & Perlmutter" Heralds	3.50 per M
"Ashes of Vengeance" Heralds	4.50 per M
"Her Reputation" Heralds	3.25 per M
"The Huntress" Heralds	2.25 per M
"Dulcy" Heralds	3.50 per M
"The Brass Bottle" Heralds	3.75 per M
"Children of Dust" Heralds	3.50 per M
"Circus Days" Hats	12.75 per M
"Circus Days" Heralds	3.50 per M
"Trilby" Heralds	3.70 per M
"Man of Action" Heralds	3.25 per M
"Girl of the Golden West" Heralds	4.75 per M
"Girl of the Golden West" Cut-Out Lobby Hangers	6.00 per C
"Penrod and Sam" Heralds	4.20 per M
"Sunshine Trail" Heralds	3.00 per M
"Within the Law" Automobile Hanging Cards	4.75 per M
"Within the Law" Stickers	1.20 per M
"Within the Law" Heralds	3.75 per M
"Wandering Daughters" Heralds	3.75 per M
"Bright Shawl" Heralds	3.75 per M
"Slander the Woman" Heralds	3.50 per M
"Scars of Jealousy" Heralds	3.60 per M
"Isle of Lost Ships" Heralds	3.50 per M
"Daddy" Heralds	3.60 per M
"Daddy" Eye Glasses	9.00 per M
"Voice from the Minaret" Heralds	3.60 per M
"Voice from the Minaret" Cut-out Window Cards	.07 each
"Bell Boy 13" Heralds	3.00 per M
"What a Wife Learned" Heralds	4.00 per M
"Mighty Lak A Rose" Small Violin Hanging Cards	5.00 per M
"Mighty Lak A Rose" Heralds	3.80 per M
"The Pilgrim" Heralds	4.20 per M
"Fury" Heralds	3.30 per M
"Hottentot" Lobby Hanging Cards (Assorted Colors)	6.00 per C
"Hottentot" Heralds	4.00 per M
"Oliver Twist" Cut-out Window Cards	.09 each
"Oliver Twist" Book Heralds	4.00 per M
"Oliver Twist" Stickers	1.80 per M
"Oliver Twist" Blotters	4.20 per M
"Minnie" Heralds	2.50 per M
"Omar the Tentmaker" Heralds	3.30 per M
"Dangerous Age" Booklets	4.20 per M
"Lorna Doone" Heart Heralds	4.20 per M



Arthur Swanke's "The Love Master" lobby display at the Mission Theatre, El Dorado, Ark.



Getting full value out of tie-ups prepared by the exploitation department. Again in York, Pa.

Sol Lesser Sells Himself



Sol Lesser, head of Principal Pictures Corporation, calls on Sol Lesser of West Coast Theatres, Inc., in the capacity of a film salesman.

Sam Harris Pays Tribute to Norma

HUNDREDS of congratulatory letters and telegrams have been showered upon Norma Talmadge for her performance in "Secrets," which ran for ten weeks at the Astor Theatre, New York. None pleased her more than a letter from Sam H. Harris, who first produced "Secrets" on the speaking stage with Margaret Lawrence in the role of Lady Carleton. Writing to Joseph M. Schenck Mr. Harris says:

"I was elated over the artistic performance given by Norma Talmadge in 'Secrets.' She is truly the reigning actress supreme of the screen. I have never seen a picture adaptation of a book or play so thoroughly following the original. I almost thought I was looking at my original play production of 'Secrets' when I saw the picture. Miss Margaret Lawrence, who played the role in my production portrayed by Miss Talmadge on the screen, joins me in heartfelt congratulations to both you and Miss Talmadge."

Two Years Old

LOEWS Warfield Theatre, San Francisco, celebrated its second anniversary on Saturday, May 17th, "The White Moth," with Barbara La Marr and Conway Tearle, being selected as the feature for the festive week. To commemorate the event the San Francisco Examiner published a double spread cooperative advertisement, a large pictorial display, including scenes from the picture, being surrounded by congratulatory messages from various business houses.

"So Big" New Vehicle For Colleen Moore

COLLEEN MOORE will be starred in "So Big," Edna Ferber's daring analysis of a woman's life, which is now sweeping the country as the best seller among novels. Production will not start until fall because it is desired to take advantage of the accumulative value of the book sale which is now leading every contemporary novel.

In the meantime, however, the book is being adapted to the screen by Adelaide Heilbron, production plans are being carefully made and a supporting cast will be placed under future contract.

"So Big" deals with a girl who becomes a woman in the Dutch settlement of High Prairie, on the fringe of Chicago.

It will give Colleen Moore her long desired opportunity to play a role dependent upon dramatic power than beauty alone. She will be seen first as a girl, then as a young wife; then as a woman with a son at her side.

West Coast Theatres Inc., to Construct New Theatre

PLANs have been completed and work is about to begin on the new theatre to be erected by West Coast Theatres, Inc., in Long Beach, Calif.

The new theatre, which will be ultra-modern in every respect and seat about 3,000 will cost approximately \$1,000,000, according to Michael Gore, president of the company.

F. N. Scenarists Busy

FEATuRES now in the hands of First National scenarists, to be made during the summer, are "Wilderness," to feature Corinne Griffith; "The Interpreter's House"; "If Ever I Marry Again," with an all star cast probably headed by Sylvia Breamer and Ben Lyon; and "So Big," featuring Colleen Moore.

The writing staff, headed by Marion Fairfax as editorial director, has recently been augmented with these writers: Charles Maigne, Kenneth Clarke, Adelaide Heilbron, Marion Orth, Joseph Poland and Earle Snell.

First National Exchanges

Exchange	Address	Manager
Albany	670 Broadway	A. J. Herman
Atlanta	89 Walton street	C. R. Beacham
Boston	52 Church street	T. B. Spry
Buffalo	505 Pearl street	Frank J. A. McCarthy
Butte	114 West Granite street	William Hughart
Charlotte	12 South Church street	F. P. Bryan
Chicago	831 South Wabash avenue	C. E. Bond
Cincinnati	Broadway and Pioneer street	R. H. Haines
Cleveland	21st street and Payne avenue	Norman H. Moray
Dallas	308-310 South Harwood street	Leslie Wilkes
Denver	2108 Broadway	J. H. Ashby
Des Moines	1001 High street	E. J. Tilton
Detroit	159 East Elizabeth street	F. E. North
Indianapolis	122 West New York street	Floyd Brown
Kansas City	1712 Wyandotte street	E. C. Rhoden
Los Angeles	918 South Olive street	W. E. Knotts
Louisville	221 South Third street	Paul E. Krieger
Mexico City	13 Lopez street	Fred Rodriguez
Milwaukee	208 11th street	H. J. Fitzgerald
Minneapolis	501 Loeb Arcade Building	L. O. Lukan
New Haven	134 Meadow street	M. H. Keleher
New Jersey	729 Seventh avenue	J. C. Vergesslich
New Orleans	1401 Tulane avenue	L. Conner
New York	729 Seventh avenue	H. H. Buxbaum (temporarily)
Oklahoma City	304 West Reno street	W. A. Ryan
Omaha	1511 Chicago street	L. J. McCarthy
Philadelphia	1339 Vine street	W. J. Heenan
Pittsburgh	1014 Forbes street	A. S. Davis
Portland	Ninth and Davis streets	Charles Koerner
St. Louis	3319 Locust street	Harry Weiss
Salt Lake City	60 Exchange place	L. L. Hall
San Francisco	140 Leavenworth street	Charles H. Muehlman
Seattle	2023 Third avenue	F. G. Sliter
Washington	916 G street, N. W.	Robert Smeltzer
Wilkes-Barre	62 North State street	Frank Loftus
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St. John	Marr Building, P. O. Box No. 35	William J. Melody
Vancouver	719 Seymour street	S. J. Coffland
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(Lines under title of production give issue and page or pages on which exploitation material appear.)

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Associated First National Releases

(For earlier releases see previous issues of FRANCHISE)

Release No.	Attraction	Release No.	Attraction
74	Scrap Iron (Charles Ray).....	6776	feet
75	Skipper Has His Fling (Toonerville Comedy No. 9).....	2075	feet
76	Wedding Bells (Constance Talmadge).....	6028	feet
77	Peck's Bad Boy (Jackie Coogan).....	5048	feet
78	The Golden Snare (James O. Curwood).....	6084	feet
79	A Game Lady (Henry Lehrman Comedy).....	1798	feet
80	Stranger Than Fiction (Katherine MacDonald).....	6173	feet
81	Toonerville Tactics (Toonerville Comedy No. 10).....	2215	feet
82	Nobody (Roland West Prod.-Jewel Carmen).....	6566	feet
83	Salvation Nell (Whitman Bennett Spec.).....	6504	feet
84	Skipper Strikes It Rich (Toonerville Comedy No. 11).....	2189	feet
85	The Child Thou Gavest Me (John M. Stahl Prod.).....	6162	feet
86	A Midnight Bell (Charles Ray No. 6).....	6042	feet
87	Serenade (R. A. Walsh Prod.).....	6254	feet
88	Toonerville Tangle (Toonerville Comedy No. 12).....	2195	feet
89	The Sign on the Door (Norma Talmadge No. 6).....	7104	feet
90	Wife Against Wife (Whitman Bennett Spec.).....	5864	feet
91	Bits of Life (Marshall Neilan).....	6464	feet
92	Pilgrims of the Night (A. P.) (J. L. Frothingham).....	5781	feet
93	Blind Hearts (A. P.) (Hobart Bosworth).....	5488	feet
1701	The Playhouse (Buster Keaton).....	1803	feet
1801	The Idle Class (Charles Chaplin).....	2016	feet
94	The Invisible Fear (Anita Stewart).....	4998	feet
95	One Arabian Night (Pola Negri).....	8046	feet
96	Two Minutes to Go (Charles Ray).....	5928	feet
97	Woman's Place (Constance Talmadge).....	5645	feet
98	Her Social Value (Katherine MacDonald).....	5577	feet
99	My Lady Friends (Carter DeHaven).....	5688	feet
100	All For a Woman (Special).....	5873	feet
101	Homespun Folks (A. P.) (Thos. H. Ince Prod.).....	5800	feet
102	The Leopard Woman (A. P.) (Louise Glau).....	6253	feet
103	The Forbidden Thing (A. P.) (Allan Dwan Prod.).....	5933	feet
104	Last of the Mohicans (A. P.) (Tourneur Prod.).....	5720	feet
105	Love (A. P.) (Louise Glau).....	6022	feet
106	A Thousand to One (A. P.) (J. Parker Read, Jr.).....	6055	feet
107	Lying Lips (A. P.) (Thos. H. Ince Prod.).....	6438	feet
108	A Small Town Idol (A. P.) (Mack Sennett Prod.).....	6619	feet
109	A Perfect Crime (A. P.) (Allan Dwan Prod.).....	4739	feet
110	I Am Guilty (A. P.) (Louise Glau).....	6312	feet
111	Home Talent (A. P.) (Mack Sennett Prod.).....	3595	feet
112	Mother o' Mine (A. P.) (Thomas H. Ince Prod.).....	6044	feet
113	A Broken Doll (A. P.) (Allan Dwan Prod.).....	4594	feet
114	Foolish Matrons (A. P.) (Tourneur Prod.).....	6544	feet
115	The Ten Dollar Raise (A. P.) (J. L. Frothingham).....	5776	feet
116	Greater Than Love (A. P.) (Louise Glau).....	6158	feet
117	Devotion (A. P.) (Hazel Dawn).....	5669	feet
118	The Cup of Life (A. P.) (Thos. H. Ince).....	4932	feet
119	The Silent Call (A. P.) (Trimble-Murfin Prod.).....	6784	feet
120	Alf's Button (Special).....	5651	feet
121	Molly O (A. P.) (Mabel Normand-Mack Sennett).....	7759	feet
122	Love Never Dies (A. P.) (King Vidor).....	6751	feet
123	Star Dust (Hobart Henley Prod.) (Hope Hampton).....	6118	feet
124	Tol'able David (Richard Barthelmess).....	7345	feet
125	The Lotus Eater (John Barrymore, directed by Marshall Neilan).....	8960	feet
126	Hail the Woman (A. P.) (Thos. H. Ince).....	7222	feet
127	The Wonderful Thing (Norma Talmadge).....	6890	feet
1702	The Boat (Buster Keaton).....	2042	feet
128	R. S. V. P. (Charles Ray).....	5824	feet
129	The Sea Lion (A. P.) (Hobart Bosworth).....	4367	feet
130	Her Mad Bargain (Anita Stewart).....	5491	feet
131	Cabiria (Special).....	8691	feet
132	Love's Redemption (Norma Talmadge).....	5988	feet
133	The Beautiful Liar (Katherine MacDonald).....	5236	feet
134	The Cave Girl (Special).....	4508	feet
135	The Song of Life (John M. Stahl).....	7025	feet
136	My Boy (Jackie Coogan).....	5090	feet
1603	Bright Eyes (Turpin-Sennett).....	1731	feet
137	The Rosary (Selig-Rork Prod.).....	7045	feet
1703	The Paleface (Buster Keaton).....	1935	feet
145	The Barnstormer (Charles Ray).....	5428	feet
138	Polly of the Follies (Constance Talmadge).....	6137	feet
140	The Seventh Day (Richard Barthelmess).....	5392	feet
141	Red Hot Romance (Emerson-Loos Prod.).....	6055	feet
142	Penrod (Marshall Neilan).....	7879	feet
144	A Question of Honor (Anita Stewart).....	6125	feet
1508	On Patrol (Mack Sennett).....	1977	feet
147	The Woman's Side (Katherine MacDonald).....	5135	feet
148	Gas, Oil and Water (Charles Ray).....	4496	feet
1704	Cops (Buster Keaton).....	1691	feet
1802	Pay Day (Charles Chaplin).....	2002	feet
146	Smilin' Through (Norma Talmadge).....	8037	feet
149	The Infidel (Katherine MacDonald).....	5271	feet
1604	Step Forward (Turpin-Sennett).....	1737	feet
150	The Woman He Married (Anita Stewart).....	6434	feet
1705	My Wife's Relations (Buster Keaton).....	2045	feet
160	Hurricane's Gal (Allen Holubar Special).....	7836	feet
163	The Masquerader (R. W. Tully Prod. Guy Bates Post).....	7857	feet
1509	Gymnasium Jim (Billy Bevan-Mildred June).....	1856	feet
153	Fools First (Marshall Neilan).....	5701	feet
155	One Clear Call (John M. Stahl).....	7548	feet
152	The Primitive Lover (Constance Talmadge).....	6084	feet
151	The Deuce of Spades (Charles Ray).....	4579	feet
154	Sonny (Richard Barthelmess).....	6892	feet
159	Rose o' the Sea (Anita Stewart).....	6945	feet
157	Domestic Relations (Katherine MacDonald).....	5304	feet
156	The Half Breed (Oliver Morosco).....	5529	feet
1510	Ma and Pa (Billy Bevan-Mildred June).....	1730	feet
158	Smudge (Charles Ray).....	4899	feet
161	The Crossroads of New York (Mack Sennett).....	6519	feet
162	Alias Julius Caesar (Charles Ray).....	5308	feet
1706	The Blacksmith (Buster Keaton).....	1844	feet
164	Trouble (Jackie Coogan).....	4940	feet
165	Heroes and Husbands (Katherine MacDonald).....	5522	feet
143	Kindred of the Dust (R. A. Walsh).....	7424	feet
166	The Eternal Flame (Norma Talmadge).....	7754	feet
167	Skin Deep (Ince Special).....	6303	feet
1605	Home Made Movies (Turpin-Sennett).....	1804	feet
1707	The Frozen North (Buster Keaton).....	2058	feet
1708	The Electric House (Buster Keaton).....	2252	feet
168	The Light in the Dark (Hope Hampton).....	6086	feet
169	The Bond Boy (Richard Barthelmess).....	6944	feet
170	White Shoulders (Katherine MacDonald).....	6101	feet
171	East Is West (Constance Talmadge).....	7930	feet
172	Lorna Doone (Maurice Tourneur).....	6083	feet
173	Oliver Twist (Jackie Coogan).....	7697	feet
174	Brawn of the North (Murfin-Trimble).....	7759	feet
1709	Day Dreams (Buster Keaton).....	2493	feet
1511	Boy Wow (Sennett Comedy).....	1897	feet
1512	When Summer Comes (Mildred June-Billy Bevan).....	1610	feet
175	The Woman Conquers (Katherine MacDonald).....	5176	feet
176	Minnie (Marshall Neilan).....	6786	feet
177	Omar the Tentmaker (R. W. Tully-Guy Bates Post).....	8495	feet
178	The Hottentot (Ince Prod. with Douglas MacLean).....	5953	feet
179	The Dangerous Age (John M. Stahl Prod.).....	7229	feet
180	Bell Boy 13 (Ince-MacLean).....	3940	feet
181	Fury (Richard Barthelmess).....	8792	feet
182	Money, Money, Money (Katherine MacDonald).....	5995	feet
183	The Voice from the Minaret (Norma Talmadge).....	6885	feet
1710	The Balloonatic (Buster Keaton).....	2152	feet
184	What a Wife Learned (Ince Special).....	6228	feet
185	Mighty Lak' a Rose (Edwin Carewe).....	8260	feet
1803	The Pilgrim (Charles Chaplin).....	3675	feet
186	Scars of Jealousy (Thomas H. Ince).....	6246	feet
187	Refuge (Katherine MacDonald).....	5985	feet
188	The Isle of Lost Ships (Maurice Tourneur).....	7425	feet
189	Daddy (Jackie Coogan).....	5738	feet
1711	The Love Nest (Buster Keaton).....	1975	feet
190	Slippy McGee (Oliver Morosco Prod.).....	6339	feet
191	The Bright Shawl (Richard Barthelmess).....	7426	feet
192	The Sunshine Trail (Ince Prod.-Douglas MacLean).....	4509	feet
193	Within the Law (Norma Talmadge).....	8034	feet
194	The Lonely Road (Katherine MacDonald).....	6086	feet
195	Wandering Daughters (James Young).....	5619	feet
196	Slander the Woman (Allen Holubar Prod.).....	6433	feet
197	A Man of Action (Ince-MacLean).....	5636	feet
198	The Girl of the Golden West (Edwin Carewe).....	6847	feet
199	Children of Dust (Frank Borzage Prod.).....	6228	feet
200	Penrod and Sam (Special).....	6275	feet
201	The Brass Bottle (Maurice Tourneur Prod.).....	5279	feet
202	Trilby (Richard Walton Tully Prod.).....	7302	feet
203	Circus Days (Jackie Coogan).....	6163	feet
204	The Scarlet Lily (Katherine MacDonald).....	6229	feet
205	The Huntress (Colleen Moore).....	6236	feet
206	The Fighting Blade (Richard Barthelmess).....	8705	feet
207	Dulcy (Constance Talmadge).....	6859	feet
208	Her Reputation (Thomas H. Ince).....	6566	feet
209	Ashes of Vengeance (Norma Talmadge).....	5983	feet
210	The Wanters (John M. Stahl).....	6871	feet
211	Potash and Perlmutter (S. G. Company Special).....	7710	feet
212	Thundergate (Special).....	6565	feet
213	The Bad Man (Edwin Carewe).....	6404	feet
214	Flaming Youth (John Dillon Special).....	8535	feet
215	The Dangerous Maid (Constance Talmadge).....	7336	feet
216	The Age of Desire (Frank Borzage).....	5174	feet
217	Jealous Husbands (Maurice Tourneur).....	6801	feet
218	Anna Christie (Thos. H. Ince).....	7631	feet
219	Ponjola (Rork-Donald Crisp).....	6960	feet
220	Black Oxen (Frank Lloyd).....	7927	feet
221	The Sea Hawk (Frank Lloyd).....	11884	feet
222	The Eternal City (George Fitzmaurice).....	7926	feet
223	The Song of Love (Norma Talmadge).....	8001	feet
224	Why Men Leave Home (John M. Stahl).....	8002	feet
225	Twenty-One (Richard Barthelmess).....	6620	feet
226	Galloping Fish (Thomas H. Ince).....	5559	feet
227	Chastity (Katherine MacDonald).....	5976	feet
228	Painted People (Clarence Badger-Colleen Moore).....	6900	feet
229	The Marriage Cheat (Thomas H. Ince).....	6795	feet
230	Her Temporary Husband (John McDermott).....	6723	feet
231	Secrets (Norma Talmadge).....	8446	feet
233	Those Who Dance (Thomas H. Ince).....	7312	feet
234	Meanest Man in the World (Sol Lesser Special).....	5633	feet
235	When a Man's a Man (Sol Lesser Special).....	6807	feet
236	Boy of Mine (J. K. McDonald).....	6935	feet
237	Torment (Maurice Tourneur).....	5422	feet
238	The Love Master (Murfin-Trimble Prod.).....	6779	feet
239	The Enchanted Cottage (Richard Barthelmess).....	7889	feet
240	Lilies of the Field (Corinne Griffith).....	8510	feet
241	A Son of the Sahara (Edwin Carewe).....	7600	feet
242	Sundown (E. J. Hudson Special).....		
243	Flowing Gold (Richard Walton Tully).....	8005	feet
244	The Goldfish (Constance Talmadge).....	7145	feet
245	The Woman on the Jury (E. J. Hudson Special).....	7312	feet
246	Cytherea (George Fitzmaurice).....	7398	feet
247	The White Moth (Tourneur-La Marr).....	6571	feet
248	For Sale (E. J. Hudson Special).....	7482	feet
249	Madonna of the Streets (Edwin Carewe).....		
250	The Perfect Flapper (Colleen Moore).....	7030	feet
251	Single Wives (Corinne Griffith-Milton Sills).....		
252	A Self-Made Failure (McDonald-Ben Alexander).....		
253	Husbands and Lovers (John M. Stahl).....		
254	Born Rich (Lyttell-Windsor).....		
255	Temperament (Colleen Moore-Conway Tearle).....		
256	Christine of the Hungry Heart (Thos. H. Ince).....		
257	The Lost World (First National Special).....		
258	Belonging (M. C. Levee).....		
259	Abraham Lincoln (Rockett Special).....		

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The suspense sustained in
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finest bits of "grip 'em"
direction we have ever seen.

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feet. It will hold them any-
where.

Thos. H. Ince
presentation
"THOSE WHO DANCE"

By GEORGE KIBBE TURNER

Adapted by ARTHUR STATTER, Directed by LAMBERT HILLIER

Under the personal supervision of THOMAS H. INCE

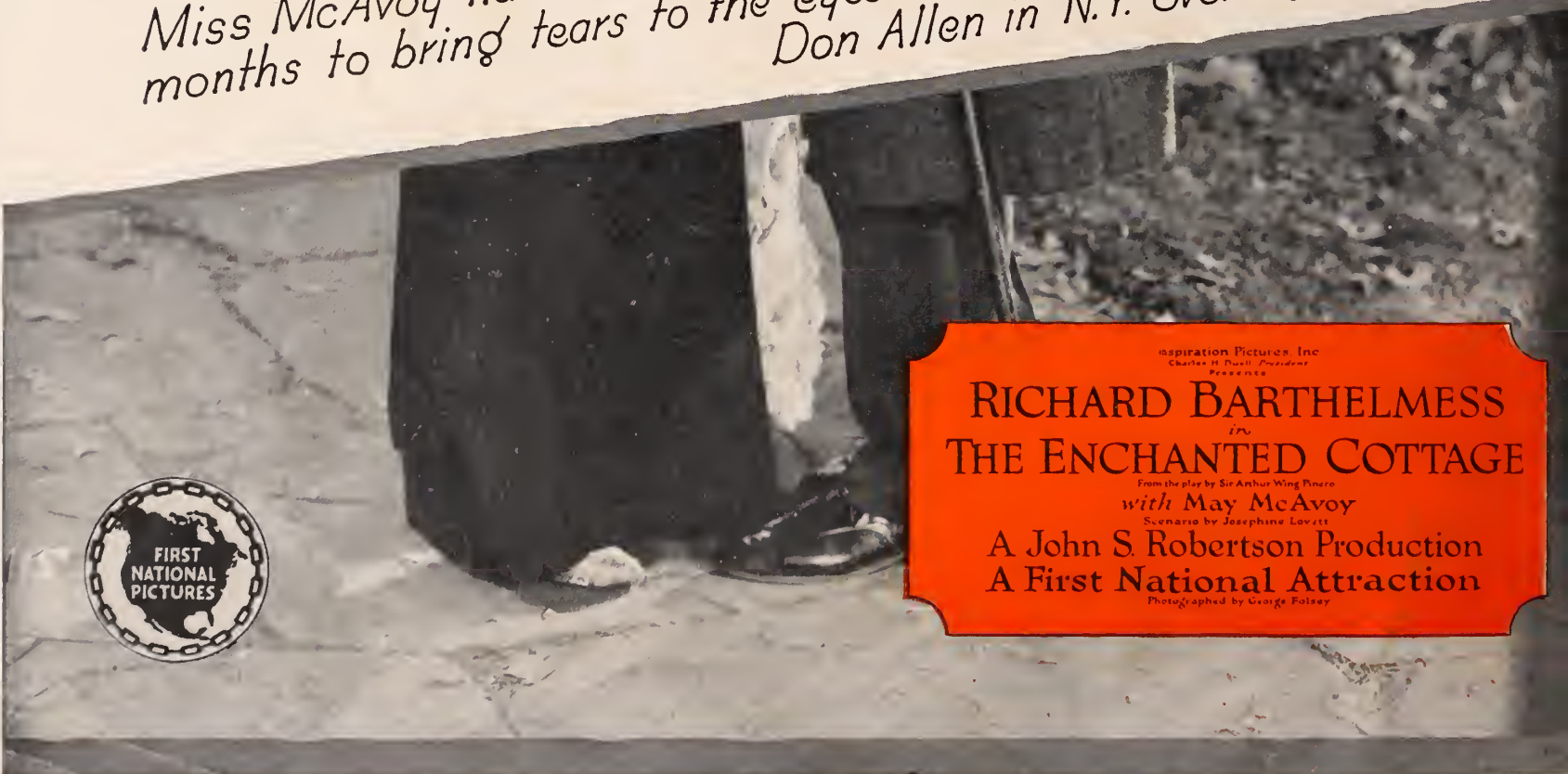
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From the play by Sir Arthur Wing Pinero
with May McAvoy

Scenario by Josephine Lovett

A John S. Robertson Production
A First National Attraction

Photographed by George Folsey

February — March 1925

Volume 4. No.6

THE FIRST NATIONAL FRANCHISE



BEN LYON
in
**"One Way
Street"**

VARIETY

Estimates for Last Week
Chicago—"A Thief in Paradise"
(First National) (4,500; 50-75). One
of the biggest weeks in months. The
feature was well liked, had three
good presentations and an excep-
tionally good all around program,
which caused a consistent draw,
getting \$51,300.

Chicago

TELEGRAPH

CAPITOL—"A Thief in Paradise"
(First National). Newspapers: Good re-
ports. Theme of story not unusual, but
the picturization was good and the acting
splendid. Exploitation: Usual. An
extra dancing act on the program proved
a great attraction. At the point where
the girl offers to do a dance at the party
the screen fades away showing the stage
set for an undersea dance. Two dancers
appeared to swim from the top of the
water to the sea bottom, and there they
executed a dance. The screen faded in
again and the picture was resumed.
Business: Unusually good.

Des Moines

OLYMPIA—"A Thief in Paradise"
(First National). Newspapers: "A
play thriller with an ending per-
fectly satisfactory to lovers of thrills and
romance, too."—Post. "There is every
element to arouse the emotions in this
film spectacle—and the action starts in
the first few minutes, and does not sag
an instant throughout."—Advertiser.
"The picture has been well produced,
would fully photographed, and well
acted."—Traveler. "A phed, and well
worth seeing."—Transcript. "Ex-
cellent."—Business. Excellent.

Boston

STANLEY—"A Thief in Paradise"
(First National). Newspapers: "The pro-
duction is notable in every respect."
Record. "Stencially it is filled with sen-
sational beauty, but as a story it is not
convincing."—Inquirer. "A film which is
to be ranked among the good ones of the
year."—Evening Bulletin. Exploitation:
Trailer, sheets, billboards and extra
newspaper advertising. Big surround-
ing bill of musical and vocal numbers to
celebrate the fourth anniversary of the
opening of the theatre. Business:
Good.

Philadelphia

MARK STRAND—"A Thief in Para-
dise" (First National). Newspapers:
This picture was prompt favor, it is in-
teresting and ably directed by George
Fitzmaurice, with a wealth of accuracy.
Ronald Colman, Doris Kenyon, the latter
being a picture of girlish gentility, and
Aileen Pringle, a charming vamp. Ex-
ploitation: Good. Newspapers: solely Busi-
ness: Good.

Albany



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Samuel Goldwyn
presents

The George Fitzmaurice
PRODUCTION

"A THIEF IN PARADISE"

Adapted from LEONARD MERRICK'S FRANCES MARION
novel "THE WORLDLINGS"
with

Doris Kenyon, Ronald Colman, Aileen Pringle,
Claude Gillingwater, Alec Frances

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays President

"The Lost World" a Smashing Hit



This picture of a portion of the crowd that besieged the Astor was taken an hour before the arrival of the police reserves.

THE LOST WORLD," the sensationally novel adaptation of Sir Arthur Conan Doyle's story of South American adventure among prehistoric monsters, produced by First National in association with Watterson R. Rothacker, is now writing spectacular motion picture history in three cities—New York, Boston and Philadelphia.

A tremendous picture is recording tremendous box office receipts. That this amazing film creation is bound to be the supreme sensation of all cinema time was forecast by the manner in which the newspaper critics lavished adjectives upon it. This forecast has now been substantiated by the big business reported from the three cities.

In Boston, where "The Lost World" had its premiere, crowded houses have been the rule since the opening night at Tremont Temple. In New York the crowds that tried to enter the Astor Theatre the first night had to be dispersed by police reserves. In Philadelphia the matinee opening at the Aldine Theatre was a complete sell out, with hundreds clamoring for tickets. The same situation held at the night performance, all existing box office records being shattered, with advance sales the largest in the history of the theatre.

The following excerpts from newspaper reviews testify to the remarkable appeal of "The Lost World" and the reason for its success:

For example: "Made for your Amazement" is the slogan on the program, and there never was a more spectacular and amazing motion picture presented," says the *Boston Herald*.

"Variety is the spice of the screen—to paraphrase a familiar saying and in 'The Lost World' it seems as if the millenium of film novelty has been reached," begins the *Boston Post*.

"It's like nothing ever seen before—this film, 'The Lost World,'" comments the *Boston Advertiser*. "Millions of years ago giant reptiles walked the earth, shaking it as they passed. Even descriptions of them are stirring. But in 'The Lost

World' these wonderful, horrible, stupendous creatures come to life, march across the screen with vindictive eyes agleam, with lips curling ferociously apart. It seems impossible, but there it is before your eyes—a sight to carry with you all your life."

"'The Lost World,' says the *Boston Globe*, "is a truly marvelous revelation of what the art of photography can accomplish and it has all the thrills which could possibly be packed into a single evening. If anyone can appreciate—as comparatively few can—the wonderful progress which the motion picture art has made in the past few years they will certainly appreciate 'The Lost World.'"

"The thrill and romance of Mr. Doyle's magnificent story was made doubly intense and eye filling by the perfection of its photography, by

the gorgeousness of its settings and by the hundreds of queer, skipping monsters of ages long past and forgotten," says the *Boston American*. "As done in the best of First National style, 'The Lost World' proved an enlivening mixture of good melodrama and extraordinary photoplay mechanics. It contains all the sensations required by restless men and women—thrills, suspense, comedy—to which may be added the awful creatures that we always believed lived only in black bottles."

"The picture is marvelous and amazing," declares the *Boston Traveler*. "Sir Arthur Conan Doyle's imaginative romance appears on the screen as a sheer novelty, one of the most original motion pictures that has ever been presented. 'The Lost World' commands the respect of everyone for the superb way in which the technical difficulties have been overcome. It is a wonderful feat."

Below are the tributes of the New York critics:

Evening World—"In writing of this film one can hardly resist the temptation to use a few of the late P. T. Barnum's superlative adjectives. Certainly no words short of stupendous and marvelous will measure up to a description of its scenes, the chief of these being fights between dinosaurs, brontosaurus, allosauruses, pterodactyls and other extinct beasts. No one who is at all interested can afford to miss this spectacular feature."

Graphic—"The audience sat in breathless suspense while the scenes depicted before their eyes seemed to transport them to another and far different world."

"The thing that makes 'The Lost World' the most unusual bit of photoplay ever imagined is the marvelous photography."

Post—"This is the champion trick celluloid, whose ten thousand feet fairly crawl with prehistoric monsters. And it is only fair to say that the scenes showing these monsters are marvelous

(Continued on page 23)

NEAR RIOT AT DOYLE FILM

Police Reserves Called to Handle Crowd Seeking Admission.

Police reserves were called to the Astor Theatre, Broadway and 45th Street, last night to handle a crowd that jammed the lobby and milled about the sidewalk struggling to gain admission to see the first presentation of Sir Arthur Conan Doyle's screen play, "The Lost World."

Policemen Martin J. Gillen and Timothy Brady emptied the lobby twice, but soon after 9 o'clock the crowd had increased so that a call was sent for reserves. Sergts. Lederman, Smith and Connolly responded with half a dozen men. They ejected every one from the lobby and cleared the sidewalk, and several policemen were left at the entrance to prevent further congestion. Among those who attended the performance was Thomas Alva Edison.

Reproduction of a story in the New York World.



Just remember this—

We don't pay for purely typographical errors or misspelled words or names.

We reserve the right to insert the First National Trademark in advertisements we reproduce.

The \$10 will be paid to the person who first points out any misstatement or lie.

The \$10 offer is limited to exhibitors, exchangemen and their employees. This is their publication. We don't want any other readers.

Publication office, First National Pictures, Inc., 383 Madison Avenue, New York. Printed in U. S. A.

Franchise will pay \$10.00 for every lie or misstatement found in its pages.

Franchise is the only publication in the world that backs the truth and accuracy of its statements with hard cash. It is the only publication in existence that stands ready to reimburse its readers for breach of faith.

ROBERT HAGE, EDITOR

February—March, 1925

VOLUME 4, No. 6

"Quo Vadis" Premiere

QUO VADIS?—where goest thou?

To amazing box office records—along the path of success after success that First National has been paving so generously. That is where "Quo Vadis" is going—proved by its brilliant opening, its reception by New York critics and the splendid business that it is doing at the Apollo theatre, New York City.

There is only one term that can be used to properly describe this production—TREMENDOUS. It is a picture that the exhibitor will sell to his public like the best showman would sell a circus—and he has angles of appeal here that will surely make it a screen sensation.

"Quo Vadis" has every angle of appeal—inspiring settings, wonderful acting, immense crowd effects, startling action, sensational incident, including a chariot race in which Christians are tied behind the chariots and dashed into eternity during this contest, arranged to amuse the mad emperor of the decadent Rome—Nero. It is true there have been chariot races in pictures before, but never one like this. And you will see Christians fed to the lions and human torches made of them to illumine the wild revels of this insane ruler and his fawning courtesans.

As a spectacle "Quo Vadis" probably exceeds anything that has ever been produced, but it stands out among foreign made productions because of the fact that it has been wonderfully directed, splendidly acted, lavishly produced. Emil Jannings' work as Nero is easily one of the finest things that the screen has seen, and the supporting cast is positively brilliant—and numbers into the tens of thousands. It is easy to see why two years were required by the Unione Cinematografica Italiana in translating this story to the films. It is worth all the time that was spent.

It is a picture that is going to have the widest appeal—that will get new thousands into theatres.

In conformity with its policy of keeping absolute faith with the exhibitor, there was no over-exploitation of this production in New York. As a matter of fact, coming just a week after the opening of "The Lost World," it may have suffered somewhat by the proximity, but certainly that has not shown in the box office results.

New York newspapers were strong in their praise of "Quo Vadis." There is space here to quote only very briefly, but we want to emphasize the fact that all the critics called special attention to the acting ability of the huge cast—something too often missing in foreign productions—the wealth of production values and the brilliant settings—and to the story and direction.

A few lines from the papers:

Evening Sun: "The first really spectacular motion picture of the present season. . . a thrilling photoplay. . . 'Quo Vadis' cannot fail to excite you."

Evening Graphic: "Dramatic though the story is, the screen adaptation is even more so, and filmed with a gorgeousness of setting that easily proves the contention of the producers that the picture is one of the most costly and elaborate productions ever seen in America."

Daily Mirror: "'Quo Vadis' is a stupendous achievement with the incomparable Emil Jannings in the role of Nero. This new version of Sienkiewicz's novel opened before an audience that delighted in it as a

spectacle and a smartly directed and acted drama. We heartily recommend this picture."

Evening Post: "A burning Rome, a blazing crucifixion, a revolt, a gala day in a theatre where blood brings a satisfied smile to the lips of Nero—and Emil Jannings. 'Quo Vadis' marks a triumph for First National, for the Apollo and Emil Jannings. There is mechanical bigness beautified by sheer artistry, and the film should have a long life."

Evening Journal: "Emil Jannings is superb . . . magnificent and an impressive cast. . . It's a stupendous production."

Daily News: "The historic tale of the self-pampered and conceited Nero, and the burning of Rome has been most effectively done for the screen. And Nero himself couldn't have made a better Nero than Emil Jannings, who is without doubt the finest character actor that the screen has ever taken into its folds."

Evening Telegram: "'Quo Vadis' is a glittering, artistic and yet stupendous production of love among the lions. Jannings alone was worth the price of admission to the Roman arena. He gave a masterly, marble-hewn portrait of the imperial baboon."

"Quo Vadis" had its Chicago showing at the Roosevelt Theatre. It was pronounced by the reviewers to be "a big, gripping, thrilling film" and their enthusiasm has been participated in by the great crowds which are flocking to the Roosevelt.

Mae Tince, reviewer for the Chicago Tribune, had this to say about "Quo Vadis:" "The new 'Quo Vadis' is playing to capacity houses at the Roosevelt Theatre—and it should. It's a big, sincere, dramatic production and is so thrillingly accomplished that, for an hour and a half, you aren't you at all in your fur coat and goloshes. You're wearing a toga way back in the days when Nero fiddled while Rome burned. Mob, fire and arena scenes are breath-taking, but not too horrible. Feathery touches of humor and many tender passages keep 'Quo Vadis' in the class of 'agreeable entertainment.' The picture has been directed with a remarkable sense of proportion, fitness and dramatic values."

Rob Reel in the Chicago Evening American wrote: "What opportunities in the role of Nero for a tragedian with a bent for comedy! And what advantage was taken of them by Emil Jannings. This engrossing character is seen against a background of splendor, orgies, feasting, gladiatorial combats—all the excesses of ancient Rome and all dimmed by a story of pure love. In short, what you have here is a complete and lavish production of the most persistent of movie perennials. It is distinguished by its excellent treatment of the spectacular. Where so many foreign-made pictures falter 'Quo Vadis' succeeds. It is not stodgy. It has life and snap. And, it has Emil Jannings."

Carl Sandburg in the Chicago Daily News: "It classes among the most spectacular of the spectacle pictures."

Box Office Music

Turning Them Away

"'As Man Desires' opened Saturday to over forty-five hundred paid admissions, which filled Pantheon Theatre full for five shows. We are turning them away Sunday."—*John F. Kumler, Pantheon Theatre, Toledo, O.*

A Really Great Picture

"I want to say that 'Classmates' is a really great picture. We had the largest crowd that we've had out to see any picture since the opening night of the theatre, and they were all delighted with it. 'Classmates' is good entertainment, and will please any audience."—*H. B. Varner, Lexington Theatre, Lexington, N. C.*

Stood Them Up

"Enclosed find our check and statements covering the 'Sun-down' engagement. We played to 1,550 people on Monday. Nothing in a long while has gratified me as much as the fact that we stood them up on Monday with this picture, using only dignified, straight advertising against what was planned to be tough opposition."—*Ned Burke, Manager, New Theatre, Staunton, Va.*

"I WANT MY MAN"



MILTON SILLIS and Doris Kenyon. Those names are sufficient in themselves to sell "I Want My Man" to the public, for there are few screen players so popular. Together, they constitute a pair of "screen lovers" of great box office drawing power. A strong supporting cast, a powerful story and settings of rare beauty round out a combination that should make the picture one of the big successes of the season.

Phyllis Haver, May Allison, Kate Bruce, Paul Nicholson, Louis Stern, Theresa Maxwell Conover, Charles Lane and George W. Howard are the other members of the cast. Lambert Hillyer directed, from Struthers Burt's highly successful novel, "The Interpreter's House."

The story concerns a young American officer who, blinded by the war, marries his nurse, doing so because she has deceived him into believing that she has been facially scarred by a bomb. Returning to the United States upon recovering his sight, he is appalled by the changes that have occurred and finds his home in the grip of a "jazz-mania." Tense dramatic situations follow in rapid succession before the startling climax is reached.



Cashing In On National Tie-Ups

FIRST NATIONAL is trying to enlist the exploitation co-operation of national manufacturers on a basis that will be of practical service to exhibitors. The following article is published to give an idea of what has been done, to show the forces allied with exhibitors in putting over First National's box-office array and in soliciting suggestions for the betterment of this service.

National manufacturers with the ability and distributing facilities to be of help to exhibitors are taking a keen interest in this exploitation. They are spending real money to further these mutual campaigns. The products they represent have a uniformly high reputation. Their business dealings are above reproach. They have national facilities for distribution, and advertise, for the most part, on a national scale.

When an organization like the Winchester Arms Company, with its 6,400 dealers, the Pyralin Company, which is represented in drug and department stores throughout the country, and the George Borgfeldt Company get behind a tie-up it is safe to assert that some constructive work will be done. These organizations have the facilities to be of real benefit and their business reputation is a guarantee that anything they take up will be gone through with. There is immediate, practical help to exhibitors in exploiting First National pictures.

Among the outstanding lights is the consolidation of forces at work on "The Lost World." The photoplay edition, published by A. L. Burt & Co., and illustrated with scenes from the picture, was on the bookstands long before the opening date. For months the A. L. Burt salesman, circulating from the company's office in New York, have been heralding the coming of the picture and advising approximately 10,000 book dealers to stock up with the photoplay edition. In territories that could not be opportunely covered in connection with the picture, the dealers were circularized extensively. Throughout this campaign A. L. Burt & Co., like others who are tied up with First National pictures, are being advised of play dates so that they and their dealers can co-operate efficiently with the exhibitors.

"The Lost World" song, published by Waterson, Berlin & Snyder of New York, was used for a most effective prologue in the Boston presentation. It is being pushed hard by the publishers in connection with the picture. The cover reproduction on the press sheet gives a good indication of its sales counter appearance and the manner in which it ties up with the picture characters and stills. The music is by Rudolf Friml, who composed the music for

"Rose Marie," the outstanding musical hit of the New York season.

In another line is the powerful tie-up made by the Winchester Arms Company through the co-operation of the company's publicity manager, Peter J. Carney, whose offices are at New Haven, Conn. Winchester rifles were used in the picture, in accordance with the realism of most South American explorers. Taking advantage of the tie-up and the special stills, the Winchester Arms Company has already secured about 1,000 photographs from the picture, which it is distributing among its dealers for window displays. Furthermore, the company has prepared a model window display on "The Lost World" at its New Haven office. Photographs of this display are being mailed to all dealers so that they can copy it. It is profusely decorated with "The Lost World" posters, banners, streamers and stills, and should prove a most effective merchant aid in selling the picture

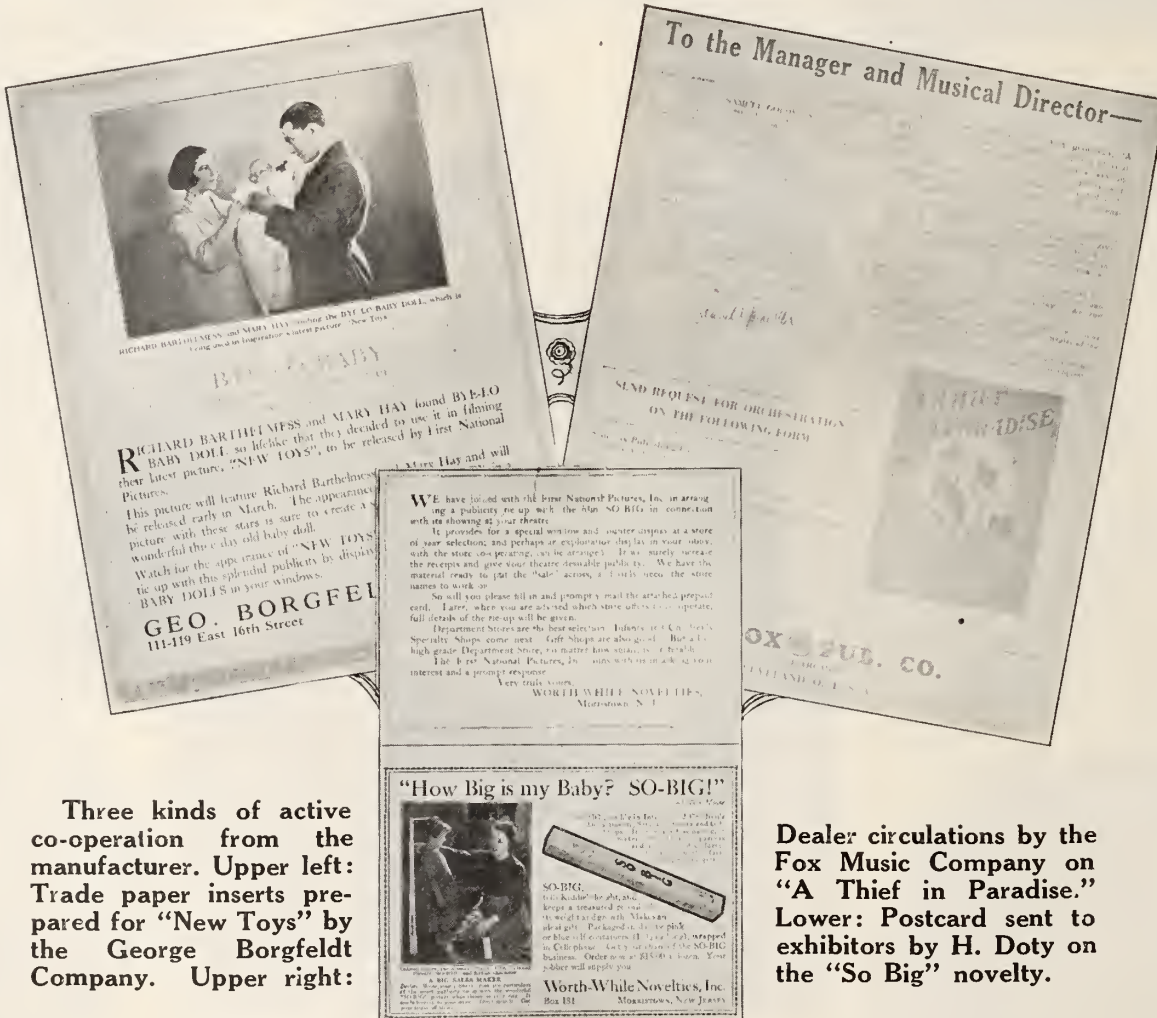
sive tie-ups to date is the "Thief in Paradise" song, published by Sam Fox of Cleveland. This was written by Alfred Solman, who has to his credit a long list of successes since the days he wrote "There's a Quaker Girl in Quaker Town."

The song is being campaigned constructively by the Sam Fox Company. Letters to musical dealers and to house managers and musical directors, calling attention to the song, the orchestrations and the endorsement from Samuel Goldwyn, have been mailed. The circular reproduced herewith gives an indication of the far reaching campaign that is being conducted.

The "So Big" novelty has been another source of constant wonder and H. Doty, of Morristown, N. J., the manufacturer, has been indefatigable in his efforts to further a co-operative campaign. He has offered to give away samples of this novelty and to have special boxes made advertising Colleen Moore and the picture on the cover, for the special use of theatres.

The illustrated circular card, sent to publicity managers of all theatres, gives an indication of the extent to which Mr. Doty has gone to put this campaign over. Special window cards and slides have been prepared by Mr. Doty for this tie-up, and are now being distributed.

The George Borgfeldt Company is behind the campaign on Bye-Lo dolls featured in Richard Barthelmess' forthcoming picture, "New Toys." The tie-up is made a feature of a four page trade paper insert used by this company. Special photographs have been taken of Mr. Barthelmess with Mrs. Grace Putnam, the designer of the doll. The doll promises to outdo the fame of the one time illustrious Kewpie doll and should prove a valuable aid in selling the picture to the public. Already rotogravure sec-



Three kinds of active co-operation from the manufacturer. Upper left: Trade paper inserts prepared for "New Toys" by the George Borgfeldt Company. Upper right:

Dealer circulations by the Fox Music Company on "A Thief in Paradise." Lower: Postcard sent to exhibitors by H. Doty on the "So Big" novelty.

wherever it is used.

The Illinois Watch Company, of Springfield, Ill., has been active in exploiting "The Lost World" through the tie-up engineered by its advertising manager, M. B. Southwick. This company has ordered stills liberally and is distributing them to some 12,000 dealers and agents throughout the country. Special window cards are being prepared now to further this tie-up.

The Corona typewriter is used by Lloyd Hughes in several scenes in the picture, and Harold McD. Brown, publicity manager for the Corona Company at Croton, N. Y., has designed effective illustrative window material to go with the campaign. This is being gotten out immediately to publicize the picture in advance through Corona dealers and will be available again for window display purposes whenever the picture is shown in any locality.

What appears to be one of the most aggres-

sions and illustrated dailies have used numberless photographs showing Mrs. Putnam with her creation.

The Milton Goldsmith cross word puzzle book is being publicized by the Milton-Bradley Company of Springfield, Mass., in connection with "One Way Street," in which Marjorie Daw appears.

The 7,000 or more agencies of the Parker Pen Company will display Doris Kenyon with a Lady Duofold through the effective campaign planned by A. Parker, the company's advertising manager, and Mr. L. A. Crowell of Benson, Gamble and Crowell, the Chicago advertising agency handling the account. Miss Kenyon will also feature a full page advertisement in many women's publications of national circulation, incidentally mentioning that she is a First National star; and the accruing publicity ought to

(Continued on page 7)

Tie-Ups That Will Help Your Box-Office



Doris Kenyon now answers fan mail with a Parker Lady Duofold pen, exploited in connection with "I Want My Man" and her subsequent pictures.

Below: Lloyd Hughes with the typewriter he takes to South America in "The Lost World." Corona dealers are exploiting it everywhere.



Right: The Pyralin tie-up Colleen Moore started in "Flirting With Love" is also used in "In Every Woman's Life," "As Man Desires" and "Chickie."



"How Big Is Baby?" The "So Big Gro-meter," exploited by Colleen Moore in connection with "So Big," gives the exact measurement.

Left: Marjorie Daw found this crossword puzzle book engrossing in off moments of "One Way Street," in connection with which it is being exploited.



The featured players of "The Lost World," with the weapons on which the Winchester Company is basing its co-operative advertising campaign.



(Continued from page 6)
be an effective aid in selling her pictures to the motion picture fans.

The Pyralin Company has new plans for tie-ups in progress. For the moment the tie-ups with Colleen Moore, Virginia Valli and Rosemary Theby are still effective for pictures in

which they appear. Department stores and drug stores are co-operating effectively through the work done by Mr. L. B. Steele, manager of the Pyralin merchandising department at Arlington, N. J. Already several hundred effective local campaigns have been reported on this product.

The work has only begun. First National will continue to solicit tie-ups, but only those that will be active, that will conform to a dignified standard and that can be translated into terms of real box office value to exhibitors in helping sell the average man or woman of their communities.

New Spectacle to Follow "Lost World"

ANOTHER million-dollar thriller, a sequel to Conan Doyle's "The Lost World," which is now amazing New York, Boston and Philadelphia, will be made by First National, General Manager Richard A. Rowland announces.

The picture will be made under the supervision of Earl Hudson, for the most part, with the same technical and research organization which made "The Lost World."

Mr. Rowland declared that the test premieres of "The Lost World" in these important cities prove conclusively the public's approval of this new and startling type of picture.

"The new picture is already under way—in fact it has been in preparation for the past two months," said Mr. Rowland. "It will be even more fantastic and stirring than the Conan Doyle novel, difficult as that is to conceive. It will have, moreover, the same foundation of scientific procedure in the working out of the plot.

"The new story will be built around the mythical submerged continent of Atlantis, which some scientists declare to have existed in fact, and to have been buried, not by the wrath of the pagan gods, as suggested by Plato, but in the great flood of Scripture.

"Work on the new picture was started in Hollywood before the completion of the current picture and prior to the removal of the First National units to New York.

"Willis O'Brien and Ralph Hammeras, technical experts, were doing research work during the last two months of the year in which they were superintending the technical processes of 'The Lost World.' They are now in New York at work on the new picture. Milton Menasco, who was art director of 'The Lost World,' and Roy Carpenter, of the camera crew, is also here. Virtually all the experts engaged in the dinosaur drama have been retained.

"'The Lost World' has unearthed a new field of drama for the motion picture, which is impossible to any other field of drama. The secret developed by Willis O'Brien after seven years of experiment has made possible the visualization of the most extreme flights of imagination of our great authors.

"The story of Atlantis is the story of another 'lost world'—a world which mothered fierce supermen, who ravaged and conquered the nations about them.

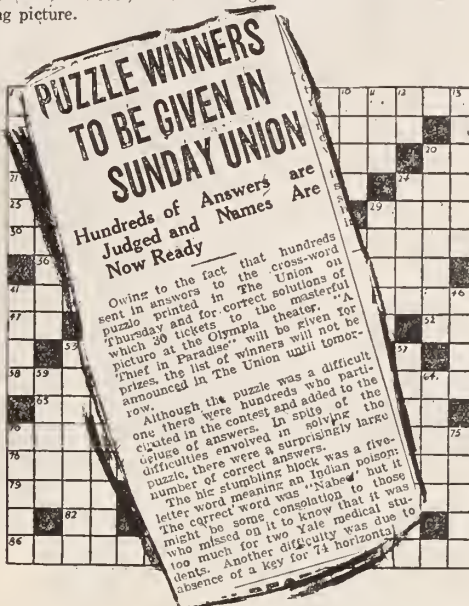
"To relieve the world of their menace the gods, say the myths, sent an earthquake, and Atlantis settled beneath the sea. Science, however, knows that the fabled spot is shallow, and some men of erudition are inclined to believe it is the ground over which Noah floated his Ark.

"Another theory of science we will bring into use is the belief that in the depths of the sea are monsters and marine life the eye of man has never seen. With the experience gained through our labors with 'The Lost World' there is every reason to believe the Atlantis story will be even better."

Are You Using Cross Word Puzzles?

Free Tickets to "The Thief in Paradise"

THE NEW HAVEN UNION will give 5 Pairs of tickets to the great picture "Thief in Paradise" at the Olympia Theatre next week for the first 5 correct (or nearest correct) answers to the Cross word Puzzle below. To the next 20 correct (or nearest correct) answers 20 single tickets will be awarded. Get busy! Work this Puzzle! Win tickets to this interesting picture.



HORIZONTAL

- 1 Abducts
- 8 Of a fraternal order
- 14 Strikingly (Fr.)
- 15 In the (poetic)
- 16 Southern (abbr.)
- 18 Work
- 19 Quote
- 20 1050
- 21 Edible
- 23 Of the
- 24 Edge
- 25 Bases
- 27 Thus
- 28 Feet
- 29 Platoon
- 30 From
- 32 Most
- 34 For
- 35 A
- 36 Toward
- 40 Of
- 41 Picture
- 42 Ever
- 43 Chance
- 44 Word
- 48 Popular
- 50 M
- 52 You (poetic)
- 54 Among
- 56 Couch
- 58 Personal pro-noun
- 61 Flying mammal
- 63 Large quantity
- 64 One first man
- 65 Given
- 66 Only this
- 67 Move
- 68 (bot)
- 69 nose
- 70 for of
- 71 (abbr.)
- 72 of Hap-
- 73 less
- 74 complete view
- 75 any direc-
- 76 tion
- 77 the wives of a
- 78 Mohammedan
- 79 Afternoon per-
- 80 formance
- 81 Swamp
- 82 It is (poet.)
- 83 Optical illusions
- 84 One of a series
- 85 of steps
- 86 An incline
- 87 70
- 88 Beat (Fr.)
- 89 A doughboy's name for Paris
- 90 75
- 91 Ab, East India
- 92 poison
- 93 Deceased
- 94 Injure

VERTICAL

- 2 Abducts
- 9 Of a fraternal order
- 15 Strikingly (Fr.)
- 16 In the (poetic)
- 17 Southern (abbr.)
- 19 Work
- 20 Quote
- 21 1050
- 22 Edible
- 24 Of the
- 25 Edge
- 26 Bases
- 28 Thus
- 29 Feet
- 30 Platoon
- 31 From
- 33 Most
- 35 For
- 36 A
- 37 Toward
- 41 Of
- 42 Picture
- 43 Ever
- 44 Chance
- 45 Word
- 49 Popular
- 51 M
- 53 You (poetic)
- 55 Among
- 57 Couch
- 59 Personal pro-noun
- 62 Flying mammal
- 64 Large quantity
- 65 One first man
- 66 Given
- 67 Only this
- 68 Move
- 69 (bot)
- 70 nose
- 71 for of
- 72 (abbr.)
- 73 of Hap-
- 74 less
- 75 complete view
- 76 any direc-
- 77 tion
- 78 the wives of a
- 79 Mohammedan
- 80 Afternoon per-
- 81 formance
- 82 Swamp
- 83 It is (poet.)
- 84 Optical illusions
- 85 One of a series
- 86 of steps
- 87 An incline
- 88 70
- 89 Beat (Fr.)
- 90 A doughboy's name for Paris
- 91 75
- 92 Ab, East India
- 93 poison
- 94 Deceased
- 95 Injure

This is how Manager Harry Browning, of the Olympia Theatre, New Haven, Conn., tied up the cross word puzzle stunt, to be found in the First National press sheets, with the New Haven Union. The inserts show two stories which appeared on the front page. The contest drew hundreds of answers.

First National wants to know whether exhibitors are taking advantage of this new and valuable exploitation aid, in order to determine whether they are of sufficient merit to warrant continuing their inclusion in the press sheets, and invites comments and suggestions. Address your reply to the Editor of Franchise.

Ten Page Press Sheet As "The Lost World" Aid

ONE of the most comprehensive and helpful of the press sheets issued by First National Pictures for its releases is that for "The Lost World." It consists of ten pages, newspaper size, one page of which is devoted to reproductions of the series of unusual and impressive posters prepared for this production.

Because of the nature of the story—dealing with prehistoric monsters—the advertising and publicity cuts are just as unique as the posters, and will give a fillip to the motion picture appetite of any fan who sees them reproduced in the columns of a newspaper.

A special feature is the series of seven teaser ads headed "What Is It?" each containing a cut of one of the gigantic prehistoric animals which figure in the film.

The press book takes full advantage of the inviting possibilities for newspaper feature articles, and there are a number which any feature editor will be glad to use.

Norma Turns Author

Under the heading, "I Live In the Camera," Norma Talmadge has written a highly interesting article which appears in the March issue of the Ladies' Home Journal. In it she briefly sketches the high-lights of her film career, and reveals some of her hopes for the future. It contains much human interest information.

Colleen Moore Is Hurt While Out on Location

OUT of one cast and into another.

That is the situation which suddenly confronted Colleen Moore, only the second cast had nothing to do with motion pictures.

Because of an injury sustained while on location at Barstow, Cal., recently, Miss Moore was compelled to leave the cast of "The Desert Flower" and place her neck and shoulders in a plaster cast in the Hollywood Hospital.

The injury to Miss Moore has necessitated temporary abandonment of work on "The Desert Flower," under direction of Irving Cummings. This feature is to be Miss Moore's starring vehicle for First National to be released following "Sally."

All the members of "The Desert Flower" cast have been laid off pending Miss Moore's recovery. Production is expected to be resumed in about six weeks. It is believed that Miss Moore's injury will keep her inactive for that length of time.

The star's misfortune has been materially lightened by the receipt of the Arthur J. Kline gold trophy presented by the Wampas to the "Baby Star" of the past three years who has made the greatest advancement in artistry and popularity. The decision awarding the cup to Miss Moore was the result of a ballot by the editors of all national motion picture trade and fan magazines. There were thirty-nine other "Baby Stars" competing.

"Enticement"



BASED on the novel by Clive Arden, which has been in the best seller class for many months, "Enticement" boasts of many of the ingredients which make for box office success.

For one thing there is a sterling cast, headed by Mary Astor, Clive Brook and Ian Keith, and including Louise Dresser, Edgar Norton, Vera Lewis, Lillian Langdon, Larrimore Johnston, Maxine Elliott Hicks, Fenwick Oliver, Florence Wix, George Bunny, Roland Bottomley and Aileen Manning. Then there is the sensational story—one of the most unusual ever penned—which has aroused wide-

spread attention. The scenic backgrounds, representing Switzerland, have never been surpassed. And George Archainbaud, creator of many successes, directed the picture for the Thomas H. Ince Corporation.

Mary Astor is one of the most beautiful and appealing screen heroines we have ever beheld, in the role of the unconventional and innocent maiden who becomes involved in a love tangle with tragic consequences.

The publishers of the novel have put behind it an extensive advertising campaign, linking it up with the picture, to the benefit of the exhibitors playing it.



STUDIO STUFF:

Four First National Units At Work in New York City Studios

ALTHOUGH it was the original plan of Richard A. Rowland, General Manager, to produce in the East with only two units, conditions have now been found so favorable in New York that he will have two more units at work before the latest two are completed.

This will mean four units operating at once in New York under the banner of First National Productions. "Chickie" and "The Necessary Evil" are now being made, and the other two to be started shortly will be "The Half Way Girl" and "The Making of O'Malley."

The exteriors of both these photoplays will be taken in Florida, the interiors being "shot" in New York. With four productions running simultaneously, it was necessary to engage additional studio space.

Since coming East, First National has completed in the New York studio two pictures, "I Want My Man" and "One Way Street." No sooner had the sets of these been struck when the present two were started and the studio is a beehive of industry.

The casts of "Chickie" and "The Necessary Evil" were recruited for the most part from Hollywood. "Chickie," an adaptation from the newspaper serial by Elinore Meherin, is to boast a truly all-star cast. Dorothy Mackaill is to play the titular role, and with her are such luminaries as John Bowers, Marguerite de la Motte, Hobart Bosworth, Myrtle Stedman, Gladys Brockwell and Paul Nicholson. John Francis Dillon, who handled the megaphone on "Flaming Youth," is directing this picture.

"The Necessary Evil," an adaptation of the Stephen Vincent Benet story, "Uriah's Son," is a co-featuring vehicle for Ben Lyon and Viola Dana.

George Archainbaud was brought from Hollywood especially to take over its direction. Supporting Lyon and Miss Dana in "The Necessary Evil" are Frank Mayo, Gladys Brockwell, Mary Thurman, Martha Madison and Betty Jewel.

The casting directors are now filling the roles of "The Making of O'Malley," a picture in which Milton Sills appears in the uniform of a New York policeman, and "The Half Way Girl," a featuring vehicle for Doris Kenyon.



"My Son" gets under way with Director Edwin Carewe explaining the story. Left to right: Jack Pickford, Nazimova, Mr. Carewe and Constance Bennett.

PRODUCTION of "The Half Way Girl" was delayed for a short time by the sudden illness of Doris Kenyon, to be featured in the picture.

The day that Miss Kenyon was scheduled to start work, she was stricken with appendicitis and rushed to the Lexington Hospital in New York, where she was immediately operated upon.

A large part of "The Half Way Girl" is to be filmed in Florida. It is a story of the Orient in which Miss Kenyon is to appear in the role of an adventuress of the foreign quarter. Webster Campbell will direct.

MILTON SILLS will next be seen in the role of a "cop" in "The Making of O'Malley," a screen version of Gerald Beaumont's Red Book Magazine story of the same title. It deals with the romance of a New York policeman and will be made entirely in this city, with exteriors probably taken at some of the busiest corners down town. Lambert Hillyer is to direct it. Dorothy Mackaill will be co-featured in this production.

CORINNE GRIFFITH has started work on "Modern Madness," a screen version of J. Hartley Manners' stage play, "The National Anthem," in which Laurette Taylor starred. Al Santell is directing.

The cast that supports the star in this picture includes such well-known names as Kenneth Harlan, Harrison Ford, E. J. Ratcliffe, Charles Lane, Edgar Norton and others.

Camera work on "Decasse" was only recently completed. It is now being edited and titled.

Miss Griffith's spare time during the past few months has been very limited. Only a week or ten days have elapsed between each picture she has made and this has been taken up by the star in furnishing her new Beverly Hills home.

EUGENE WALTER'S stage play, "Just a Woman," is to become a motion picture. It will be M. C. Levee's next production for First National to follow "One Year To Live." Irving Cummings will direct.

"Just a Woman" has been adapted for the screen by Jack Cunningham, who prepared the continuity for "The Covered Wagon," and

Conway Tearle has been signed by Mr. Levee to play one of the featured roles, while others in prominent parts will be Lloyd Hughes, Percy Marmont and Claire Windsor. Charlotte Walker played the leading role in "Just a Woman" on the stage. It is believed that it will afford Miss Windsor one of her best screen parts.

An all-star cast is being engaged and production is scheduled to start at the United Studios in Hollywood this week.

The story of "Just a Woman" is based on the life of a famous steel magnate, who will be portrayed by Tearle.

CONFIDENT that the story possesses sufficient dramatic value and color to give it rank as the biggest photoplay he has ever undertaken to produce, Frank Lloyd has selected a cast to enact the principal roles of Rex Beach's "Winds of Chance" which rivals any assembled for a single screen production.

Anna Q. Nilsson will enact Countess Courteau, a Danish woman who wins unusual success in business and romance in the Alaskan gold rush days by her courage. Ben Lyon will go from New York to Hollywood to play Pierce Phillips, an American youth who sought adventure in the Northern country and found aplenty. Viola Dana, featured with Ben Lyon in "The Necessary Evil," will return to Hollywood from the East to play Rouletta Kirby, daughter of an old gambler bent on making a fortune in the boom town of Dawson. Victor McLaglen, athletic English actor recently featured in "The Beloved Brute," will be seen as Poleon Deret, French-Canadian guide and trapper, whose optimism and crude philosophy plus his almost superhuman strength places him in an enviable position among all who know him.

Claude Gillingwater and Tully Marshall, two of the screen's foremost character actors, have been chosen to play Tom and Jerry, two old prospectors. Hobart Bosworth is returning West from a featured role in First National's production of "Chickie" to assume the character of Sam Kirby, gambler in quest of fortune enough for his daughter's welfare and peace for himself.

Dorothy Sebastian, a newcomer to Hollywood and motion pictures, will essay the character of Laure, a show girl infatuated by Pierce Phillips and who in a fit of jealousy helps plan a trap

(Continued on page 22)



Director John M. Stahl and Percy Marmont, appearing in "Fine Clothes," indulging in a little chat.



Conway Tearle, Producer Arthur H. Sawyer, Barbara La Marr and Director Phil Rosen "shot" on the day filming of "The Heart of a Siren" started.

-:- First Run Newspaper Reviews -:-

"Her Night of Romance"

Cleveland Plain Dealer

It returns Constance Talmadge to her popular role—that of a comedienne—and Miss Talmadge does better and has better material to work with in this bright and amusing farce comedy than she has had in a couple of years.

San Francisco Call and Post

A clever and altogether likable and entertaining motion picture.

New York American

If the Capitol does not hang out the S. R. O. signal with "Her Night of Romance" I shall be bitterly surprised.

Washington Star

It is a thoroughly enjoyable journey throughout and one is really sorry to reach its end.

Boston Post

Constance Talmadge is again the sparkling comedienne.

Chicago Daily News

Constance Talmadge is seen in one of her best realizations as a feminine comedienne or serio-comedienne, so to speak. A light trifle it is, in the matter of plot, yet the story telling and direction is skilled, and it travels along to entertainment of a distinctive sort.

New York Daily Mirror

"Her Night of Romance" will keep you laughing continually, and for this vital reason you can't afford to miss it.

Detroit Times

It pleased Sunday's capacity audience because of the winsomeness of the star, the appeal of her leading man and the rather daring situations.

"Classmates"

New York Evening Journal

Dick Barthelmess as a West Point cadet in "Classmates" has a picturesque opportunity to get over his excellent acting, and his appearance in uniform will make every girl wish that she was the "femme he was dragging to the hop."

"Classmates" is a splendid picture.

Minneapolis Daily Star

This is not only one of Mr. Barthelmess' best films from the point of story interest, but because of the educational value of the West Point shots.

Baltimore Sun

Take our advice and go to the Rivoli.

Los Angeles Herald

Richard Barthelmess scores another triumph.

San Francisco Daily Herald

"Classmates" is certain to be a box office success. It contains a number of fine moments, as any picture with Barthelmess in it cannot help doing.

New York Daily Mirror

Richard Barthelmess scores the biggest hit of his career in "Classmates."

Chicago Tribune

The large audience that greeted its first showing yesterday was hushed and noisy by turns. Hushed while most of the human, thrilling events of the story were being shown. Clamorous over the drills and scenery at West Point.

San Francisco Bulletin

Not since "Way Down East" has Richard Barthelmess appeared in a character that will win him so much general favor.

"Frivolous Sal"

Cleveland News

A highly interesting melodrama. It carries enough thrills for three movies, a fine touch of pathos and some of the most picturesque backgrounds the screen has ever offered.

New York Daily News

The director has timed his thrills so that they come tumbling one after the other in breathless succession, leaving you rather breathless for the final thrill, where two men fight in an ore car as it goes sliding across a chasm on a wire.

Detroit Evening Times

Not since "The Spoilers" has there been presented on the screen such a thrilling, red-blooded drama of the wide open spaces.

New York Evening World

A rip-roaring thriller that had me teetering perilously on the end of my seat and that didn't let me down until the final fade-out. There is a thrill in every foot of this picture, and most of them are bona fide, too. The scenery is wholly worth the price of admission.

Rochester Democrat and Chronicle

A play that is sure to have an unusual appeal to the average class of patrons.

St. Louis Post-Dispatch

One mighty thrill, a number of lesser thrills and a good cast tells the story of "Frivolous Sal."

New York American

My hat off to J. K. McDonald, the producer. Any man who can make a blasé movie critic hold her breath and send an unconscious prayer heavenward that Tom Santschi will be saved when his horse falls from the precipice, is doing well, I'll say.

"Love's Wilderness"

Los Angeles Times

If you are looking for a good melodrama, you will find this one excellently made, most faithfully played and entertaining every minute.

Chicago Evening Post

"Love's Wilderness" has the thrills, the sentiment, the suspense which go to make a popular success.

Detroit Free Press

It is a clever combination of romance and melodrama, well directed and powerfully acted by a strong supporting cast.

New York American

"Love's Wilderness" is what exhibitors and their associates term as a good box office attraction. It has all the elements that fans love—a pretty leading woman and a sturdy leading man, and the jungle settings with alligators, snakes and natives. What more can we ask?

Chicago News

This is a first-rate picture, made better than ordinary, with unusually good photography of Corinne Griffith's face and form.

New York Times

This is an entertainment which is made all the more pleasing by Miss Griffith's radiance.

Los Angeles Herald

In this film, Corinne Griffith throws off her languid beauty and portrays all the primitive emotions with a power and wealth of dramatic action unexpected in the Corinne hitherto known on the screen.

Milwaukee Sentinel

Corinne Griffith deserts her usual background of luxury for one of adventure. The theme of the story is unusual, and it is eventually worked out in original fashion.

"If I Marry Again"

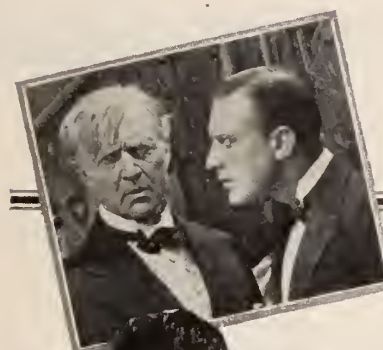
"BOX OFFICE" is written all over "If I Marry Again."

What could be "starrier" than the cast—Doris Kenyon, Lloyd Hughes, Frank Mayo, Hobart Bosworth, Anna Q. Nilsson, Myrtle Stedman and little Dorothy Brock?

This talented array of screen favorites are seen in one of the "punchiest" vehicles of the year. From the pen of Gilbert Frankau, and directed by John Francis Dillon, the story is one of vivid contrasts, ranging from the haunts of the fast set in San Francisco to the tropical outposts of civilization.

Miss Kenyon achieves a personal triumph of great magnitude in her portrayal of the young wife who, widowed through the merciless enmity of her father-in-law, defeats him in a battle of wits, only to find victory turned to ashes.

Here is a picture that audiences will relish and talk about.



"The Lady" is the best thing that Norma

Joseph M. Schenck

presents

Norma "The

By Martin Brown

Based on A. H. Woods

A FRANK BORZAG

"The Lady" is recommended

"The Lady" ranks just above

"One of the finest of all

"A real picture, and Norma at her best"



Talmadge has ever done"—*New York Tribune*

Talmadge Lady"

Screen Version by Frances Marion
Play "The Lady"
GE Production

without reservations."

—N. Y. Daily News

99¾ per cent."

—N. Y. American

er characterizations."

—N. Y. World

th a real story, real acting

best."

—N. Y. Evening Post



A First National Picture

IN "Her Husband's Secret," Frank Lloyd has produced another picture with unlimited heart appeal—the type of photoplay which evokes the "you must see it" kind of word-of-mouth advertising. Adapted from the Saturday Evening Post story, "Judgment," by May Edington, the picture was personally directed by Mr. Lloyd.

The imposing cast of players is headed by Antonio Moreno, Patsy Ruth Miller, Ruth Clifford and David Torrence, supported by Walter McGrail, Phyllis Haver, Pauline Neff, Margaret Fielding, Edwards Davis, Frank Coffyn, Fred Warren and Frankie Darro.

"Her Husband's Secret" is gripping drama, with a plot unique in structure and appealing to all classes of amusement seekers. Antonio Moreno is cast as a stock broker, the possessor of any easy conscience, who secretly marries a girl to save himself from jail and bankruptcy. When, however, he finds that he has involved his mother also in his net of intrigue he makes atonement in one of the most unusual "punches" ever portrayed on the screen.

"HER HUSBAND'S SECRET"



Paging the Public

Exploitation Ideas Conceived by Practical Showmen



MANAGER Russell F. Brown of the Rex Theatre, Eugene, Ore., is a believer in the value of rosin paper for lobby displays. He finds that with this paper he can get effective and most attractive displays at a very small cost.

For the showing of "So Big" he placed above the doors leading from the lobby into the theatre a large banner of black rosin paper, with a rectangular opening in the center. Across the opening was green tартetan. The title was lettered on the tartan in black with orange outline, making the lettering absolutely transparent and still legible. The 24-sheet head of Colleen Moore, mounted on rosin paper backing with orange and black ground, was outlined in white and placed so that it showed through the transparent title. The black rosin paper banner had a light and dark green spatter back ground.

Below the banner was a large compo cut-out book with stills mounted and raised on one inch strips. On the face of the book was the title and the cast of characters painted in white.

As an exploitation stunt, Manager Brown invited persons over sixty years of age to be his guests at any showing of "So Big." The stunt netted him much publicity and increased patronage.

* * *

TYPICAL West Point atmosphere featured the showing of "Classmates" at the Strand, New Orleans, where the Saenger Amusement Company gave it an elaborate presentation.

The overture was a cycle of Sousa's best known



Top: Russell F. Brown's impressive lobby display for "So Big" at the Rex Theatre, Eugene, Ore.

Bottom: The Strand, New Orleans, prologue setting for "Classmates."

marches that blended into "Assembly" by a trumpeter from the orchestra pit, and the house curtains parted with a West Point Cadet Quartette—in regulation uniform—who marched down stage to a drum roll, then swung into the chorus of "My Own United States." Then following was a harmony number without orchestra, "The Sweetheart of Sigma Chi." Following the booming of the sunset gun off-stage, an echo trumpeter sounded "To The Colors," which was played from the operating room of the theatre, giving an upper-Hudson echo effect. As the scene faded into night, reflecting the study halls of West Point with its striking shadows in the back-ground, the quartette sang "Suppose I Had Never Met You," which was also used as the love theme throughout the feature drama.

Rugby Academy and other military and "prep" schools sent battalions of cadets to the afternoon performances, the boys being guests of the management.

"West Point Night," at which the commissioned personnel of the army stationed at New Orleans honored their Alma Mater by attending with their wives and families, was also a feature.

* * *

MOST effective exploitation work, combined with a patriotic display, was given "Classmates" by Manager Jack Rowley of the Royal Theatre at Laredo, Tex.

Enlisting the aid of Dr. J. M. Skinner of the Holding Institute of Laredo, Manager Rowley obtained a company of twenty-two Holding Institute Cadets to parade the streets

of Laredo, headed by their drum and bugle corps, the day preceding the opening. They carried two banners, size 3 by 6 feet, tacked together and mounted on two six-foot poles, in the parade through the streets of Laredo and through the military reservation of Fort McIntosh.

The cadets were headed by a motorcycle traffic cop as standard-bearer with a large American flag at the head of his car and followed by the drum and bugle corps. Following the cadets, on each side of the street, were boys handing out 9 by 12 handbills telling all about the "Classmates" engagement. The copy on the large red, white and blue banner carried by the cadets, read, "Don't Fail to See Richard Barthelmess in 'Classmates' at the Royal Theatre Tuesday—

(Continued on page 18.)



Left: Rosin paper lobby display for "Secrets" at the Rex, Eugene, Ore. Right: Peep-box shows for "Secrets" devised by Manager Jack Rowley of the Royal Theatre, Laredo, Tex.

Paging the Public

(Continued from page 17.)

Wednesday—Thursday, January 27-28-29," with the word "Classmates" in a bright blue and the remainder of the lettering in red, touched off here and there with splashes of black.

* * *

THE fact that A. H.

Blank controls virtually all of the motion picture theatres in Des Moines does not stop Bud Gray, director of exploitation for the Blank theatres, from exerting a lot of effort to put his pictures over. He creates his own competition by pitting his various houses against each other. When he gets a picture that will stand exploitation he goes the limit.

For instance, when he recently played "Husbands and Lovers" at the Capitol theatre, Des Moines, he pulled just about all the tried and proved stunts in the exploitation calendar. He harked back to the good old cooperate page truck in the Des Moines *Capital*. "These will Delight the Hearts of Husbands and Lovers" was the caption for a page of mercantile advertising. In each ad was a brief description of a scene from the picture, the scenes being applicable to various lines of

business. One of the ads was taken by an automobile dealer. To get full benefit from cooperation with the picture, this dealer made up a parade of his cars, decking them out in white ribbons, the first car appearing like that used by a bride and groom. A real bride and her victim rode in the car, attracting a lot of attention.

Gray also tied up eighteen window displays.

Edna Ferber story and sent into various department stores, restaurants, onto the trolley cars and to parade up and down the principal shopping districts.

Wherever a traffic policeman was encountered the girls stood in the middle of the street with him, asking questions. In the shopping tours the girls bought simple little articles, costing a few pennies and then left one of the "Loew's Warfield Newsette" programs with the sales-girl and those who had gathered round.

The stunt made each of the San Francisco dailies and this, after all, is what the press department wanted.

* * *

DECLARING a school holiday in order that all the pupils might have an opportunity of witnessing the showing of a motion picture is an extraordinary event and almost unheard of, but this is what was done in Shenandoah, Pa., when "Abraham Lincoln" was presented at the Strand Theatre. This unusual order was issued after Alfred Gottesman, manager of the Strand, conferred with officials of the board of education and convinced them of the educational value to the pupils of seeing such a picture.

(Continued on page 20.)



Another of Rowley's stunts. This parade of cadets from a military academy was a feature of the "Classmates" campaign.

And then he used the Fur Week being observed in Des Moines for an additional tie-up, getting big mention in a page ad which cost him nothing.

* * *

THE days of 1880 brought back to 1925.

When Loew's Warfield Theatre in San Francisco played "So Big" two chorus girls were made up in the character of Selina Peake of the

andoh, Pa., when "Abraham Lincoln" was presented at the Strand Theatre. This unusual order was issued after Alfred Gottesman, manager of the Strand, conferred with officials of the board of education and convinced them of the educational value to the pupils of seeing such a picture.



Left: Theatre front and heads of Lincoln painted by Ben Caldwell, art director of the Circle Theatre, Indianapolis. Right: The lobby display used by the Strand Theatre, Seattle.

Putting the Pep Into Exploitation



1. Bank window display tie-up for "The Sea Hawk," arranged by the National Theatre, Richmond, Va. 2. The front of the Coliseum, Seattle, during the run of "Sundown." 3. Special poster for "Cytherea," prepared by Manager Jack Rowley, of the Royal Theatre, Laredo, Tex. 4. Lobby display for "Sandra" at the Rivoli Theatre, Portland, Ore. 5. Another dressy lobby display to the credit of the Coliseum, Seattle. 6. The Knickerbocker, Nashville, Tenn., achieved this effective display.

Small Town Stunts on "The Sea Hawk"



Upper left: False front designed by Arthur Swanke, exploitation man of the Rialto, El Dorado, Ark. Upper right: Book store window display put over by the American Theatre, Bellingham, Wash. Lower left: Ballyhoo used by the Empress Theatre, Owensboro, Ky. Lower right: Forty by twenty foot theatre front poster designed by Manager C. R. Sullivan of the Fair Theatre, Amarillo, Tex.

Paging the Public

(Continued from page 18.)

Special tickets were printed for a morning matinee and distributed to the pupils by their teachers. With these tickets and 15 cents, each holder was entitled to admission to the theatre. When the classes were assembled on this particular morning, the teachers explained to the pupils the value to them in seeing the picture. Then they were told that they were dismissed for the entire morning session for the express purpose of allowing them the opportunity of going to see the picture at the Strand Theatre. With its limited seating capacity, the Strand was unable to hold all those who desired to get in.

The tie-up with the schools was an effective one for all those who failed to get in at the special morning matinee came back later in the week and paid the regulation price—and brought others with them.

* * *

C. R. SULLIVAN, manager of the Fair Theatre, Amarillo, Tex., aroused a great deal of talk by refusing to allow any one to enter the theatre after the showing

of "The Sea Hawk" had started. The theatre runs continuous performances, but in the case of "The Sea Hawk" but two shows a day were given. This fact was extensively advertised, and the starting time of each performance. If a person came thirty seconds late, he was turned away and he had to wait until the next day. This was out of the ordinary and in itself got the

people to talking.

Then Mr. Sullivan painted a picture for the front of his theatre which was equally provocative of talk. It was forty feet in length by twenty feet high. It was a sea scene with a large Moorish gallease, modeled on the 24-sheet poster vessel, with flags fluttering and sea gulls flying about. This was placed on the sidewalk, in front of the entrance. It was painted in colors and was highly lighted. "The Sea Hawk" was booked for a week in this three-day theatre and it brought in big money.

* * *

SKOURAS BROTHERS, in their exploitation campaign for the showing of "Abraham Lincoln," day and date at the Grand Central, West End Lyric and Capitol Theatres in St. Louis, made use of a cross-word puzzle which they published as an advertisement, two columns wide, twelve inches deep, in the St. Louis *Globe-Democrat* and the St. Louis *Post-Dispatch*.

The puzzle was published in advance of the showing and a pair of free seats was offered for the first 100 correct solutions. The answer to the puzzle was printed in Screenings, the weekly magazine distributed by the three the-



Atmospheric prologue, "Days of a Bygone Age," originated by Edward L. Hyman, managing director of the Brooklyn Mark Strand Theatre, for "So Big."

atres. This cross-word puzzle contest aroused a great deal of interest and several hundred replies were received.

Another publicity stunt was the mailing of a card, in a slit in which was inserted a new Lincoln penny, to a large and carefully selected list of persons. "This Lincoln penny and other Lincoln pennies just like it will admit you to see the most exciting and entertaining and thrilling picture ever made, 'Abraham Lincoln,' at the Grand Central, West End Lyric and Capitol Theatres," was the advertising which appeared on the card.

A DIARY of tremendous dimensions, with a single entry on each page, was one of the interesting advertising stunts used by the Palace Theatre, San Antonio, Texas, the week "Secrets" was featured. This diary never failed to have a crowd of interested readers clustered around it, the entire week.

The diary was made up of Bristol board. Each page had a single entry on it, printed in large letters by hand. The leaves of cardboard were clamped together in a way that admitted of their being turned over easily. Passers-by stopped and glanced at the diary, many lingering long enough to turn several pages.

THE management of the Palace Theatre, San Antonio, Tex., got the motor car dealers of the city interested in the showing of "In Every Woman's Life," as an automobile plays such a large part in the life of women such as the heroine of the photoplay.

The Orsinger Motor Company, and dealers in Star, Durant and Flint cars tied up with the

picture.

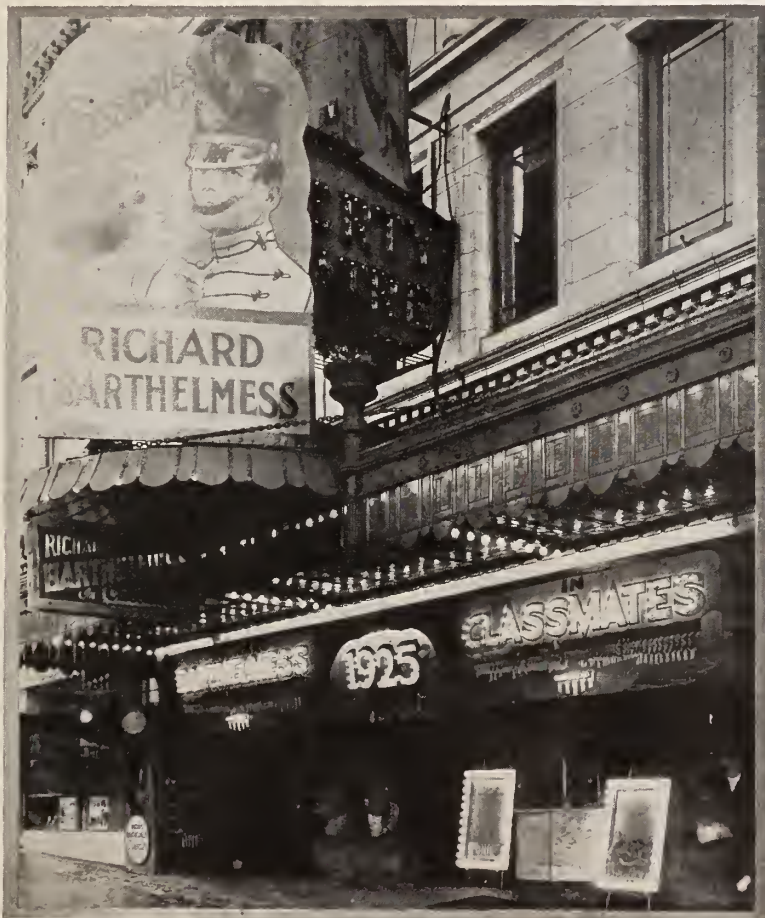
The trim ushers of the Palace were conveyed to San Pedro Park by the Orsinger company and a picture taken of them in Flint and Star cars. A large card proclaimed that "In Every Woman's Life" the Flint car plays a prominent part. See the car at the Orsinger Motor Company and the picture at the Palace."

The photograph was published by the San Antonio newspapers, thus getting double publicity out of the stunt.

AN unusual feature of the exploitation given Norma Talmadge's "The Only Woman" at Loew's Vendome Theatre, Nashville, Tenn., was a three-sheet cut-out of the star placed across the street from the theatre, on Capitol Boulevard, where it



Girls in old-fashion costumes, with "So Big" muffs, used as a street and store ballyhoo by Loew's Warfield, San Francisco.



L. V. Johnson's artistic front for "Classmates" at the Liberty Theatre, Seattle.

could be seen from both sides of the street.

The Cusack Company was engaged to decorate the lobby with cut-outs from various posters. Inside the main lobby was an easel display on the centre panel of which was a large head of the star with a bronze frame around it. The background was a light green with splotches of red over it.

ONE of the best small town ballyhoo stunts for "The Sea Hawk" was that given by T. E. Jasper, Sr., manager of the Kentucky Theatre in Somerset, Ky., a town of 5,000 inhabitants.

The ballyhoo took the form of a float. On the wheels of an auto chassis was

built a miniature hull of a battleship. From the mast floated a jolly roger. Along each side of the hull was painted in large white letters, "The Sea Hawk" today." The hidden driver drove the float all over the town and surrounding territory.

MANAGER Russell F. Brown, of the Rex Theatre, Eugene, Ore., used a novelty stunt to attract attention to the showing of "Secrets." It took the form of a teaser envelope which was distributed freely, to theatre patrons, in stores, hotels, etc.

The envelope, about 2 by 4 inches, contained printed matter in two corners, in red ink. "Don't keep SECRETS from your wife," was the sentence in the upper left-hand corner. In the lower right was the following: "If you really love her, hand this envelope to her unopened."

Inside the envelope was a yellow card which the recipient, calling her husband by name, was to read to him:

"...., we've been married... years, and I have never kept a secret from you. Let's go down to see 'Secrets' together, at the Rex, tonight."

Mr. Brown obtained a very effective lobby display for "Secrets" through very simple means.

In the centre of the lobby he mounted the large head of Norma Talmadge from the 24-sheet poster on a seven by thirty foot rosin valance, with name of star and title of picture on each side of the portrait.

Directly underneath the head was a large
(Continued on page 22.)

Paging the Public

(Continued from page 21.)

wall-board cut-out heart upon which was painted: "My husband—In his relations with other women may he be right—but my husband, right or wrong. M. C."

This display elicited much comment and attracted the attention of every one entering the lobby or passing the theatre.

* * *

MANAGER Jack Rowley of the Royal Theatre, Laredo, Tex., pulled off a novel stunt for "Secrets." He prepared two large cartons, one 18x18 inches and one 18x24 inches. In each of these he placed a small lens and around each painted a double black circle. The smaller box was labeled "For Men Only," and inside of it was placed an incandescent light. On the back wall of the box was pasted a picture of Norma Talmadge with her fingers to lips, cautioning silence, and below were the words, "See me here Sunday and Monday in my latest First National play, 'Secrets.'" In the large box, labeled "For Women Only," an incandescent light was also placed and there was a miniature stage upon which stood Norma Talmadge in a crinoline (a cut out from a lithograph) and the words, "I will be here next Sunday in my latest First National picture, 'Secrets.'"

The two boxes were placed on tables in the central entrance in front of the ticket booth and attracted the attention of thousands of passersby.

The women invariably wanted to see what was in the box "For Men Only," while the men wanted to see what was in the box "For Women Only."

* * *

UNIQUE exploitation stunts marked the campaign put on by the Palace Theatre of San Antonio, Tex., for "Sandra," featuring Barbara La Marr. The stunt which aroused the most interest was the selection of one of San Antonio's society belles to put on a prologue to "Sandra." She appeared afternoon and night during the entire week. Nobody could identify her, but each day greater interest was aroused in the identity of the marvelous dancer, for she put on some dance stunts that met with approval of the large audiences that were on hand to witness "Sandra."

Besides the great amount of publicity given the picture in the Sunday papers in San Antonio, including writeups of one column or more and illustrations made from scenes from "Sandra," the San Antonio Evening News carried a three-column photo of the "masked marvel." Above the cut was the heading, "Masked Dancing Girl Defies Identification." Then came the large cut showing the dancer wearing a mask that extended down over and covered her nose. Below the cut appeared the following wording:

"Who is this girl? She is creating a furore at the Palace Theatre this week, where she is dancing with Pedro Portillo in the prologue to 'Sandra,' the big feature picture. Every afternoon and evening she dances with a mask. The press agent of the Palace Theatre claims she is a well known society girl. The masked marvel will endeavor to keep her identification a secret until her last dance Friday night."

STUDIO STUFF

(Continued from page 11)

for him more serious in its result than she anticipated. Miss Sebastian comes to pictures from George White's "Scandals." John T. Murray of the vaudeville team of Murray and Oakland will impersonate Lucky Broad, a shell game operator, and Frank Crane, Kid Bridges, another gambler. Fred Kohler and Wade Boteler will play the McKaskey brothers and Fred Sullivan, Morris Best, the theatrical manager and dance hall promoter.

Eight distant locations will be necessary for the action of "Winds of Chance."

* * *

GEORGE FITZMAURICE has about completed "His Supreme Moment," the picture he is making with Samuel Goldwyn from May Edginton's novel, "World Without End."

"His Supreme Moment" will have its novelty, just as "A Thief in Paradise" had but in the case of the new picture it will be a sequence in technicolor, contrasting with the black and white of the rest of the production, showing ten beautiful girls who reveal the love of all nations. Each will represent a different country.

The theme of "His Supreme Moment" is the year's test given to her lover by a beautiful actress. She decrees that they shall live together as brother and sister for a year before taking the plunge into matrimony. Part of the action takes place in New York, before and away from the footlights, part in South America and part in Mexico.

Frances Marion made the adaptation. Blanche Sweet is seen as the actress and Ronald Colman as the lover who is put to a year's test. Others in the cast are Cyril Chadwick, Ned Sparks, Belle Bennett and Jane Winton.

* * *

JOSEPH M. SCHENCK'S next Norma Talmadge production for First National release will be "Graustark," from the noted romantic novel by George Barr McCutcheon, which was one of the best selling novels of its day and which continues to command a wide sale.

Dimitri Buchowetski, one of the three big foreign directors who have been brought to this country to direct pictures, has been engaged by Mr. Schenck to wield the megaphone for "Graustark."

Frances Marion, one of the foremost playwrights of the country, is putting the finishing touches to the continuity.

THE Central Savings Bank of Detroit tied up with the Adams Theatre in that city, through the effort of Howard O. Pierce, publicity and exploitation director of the Kunsky Theatres, for the showing of "The Sea Hawk." This was the first time a theatrical attraction of any character obtained a display in the windows of that financial institution, and the tie-up is a big feather in Mr. Pierce's exploitation hat. He does not tell how he accomplished it.

In the centre of the window was a small model of a Spanish galleon of the sort used in making

RICHARD BARTHELMMESS is hard at work on "Soul-Fire," the picture which he is making from Martin Brown's play, "Great Music," under the Inspiration banner for First National release. John S. Robertson is directing.

"Soul-Fire" is the story of the wanderings of an American musician, Eric Fane, who, tried by fate, and after episodes in Paris, Rome and Port Said, finds the inspiration for his great symphony on a lonely South Sea island. Each of the three sequences calls for a leading woman.

Carlotta Monterey, well known on the speaking stage and in private life the wife of Ralph Barton, the artist, has been selected for the role of Rhea, the Romanoff princess of the Roman and Parisian sequences. The leading woman for the Port Said sequence will be Helen Ware, noted stage star, and Bessie Love has been signed for the vivid role of Tieta, the half-caste South Sea girl in the last episode.

Others having prominent roles in "Soul-Fire" are Effie Shannon, Walter Long, Gus Weinberg, Lee Baker, Percy Ames and Charles Esdale.

* * *

JOHN M. STAHL has decided upon "Fine Clothes" as the title of his new First National release, photography on which was recently completed at the United Studios. This is the production made from Franz Molnar's successful stage comedy, "Fashions for Men," the leading role of which was acted by O. P. Heggie on the stage.

The screen cast includes Lewis Stone, Alma Rubens, Percy Marmont, Raymond Griffith, Eileen Percy and William V. Mong.

Mr. Stahl is at present engaged in editing the film.

* * *

SAWYER-LUBIN expect to put the next Barbara LaMarr picture in work about the middle of March. This will be a film version of John Galsworthy's most recent novel, "The White Monkey," which has occupied a place in all recent lists of the best selling fiction.

Arthur Hoerl was engaged to prepare the continuity and has made rapid progress in the preparation. Phil Rosen, who directed Miss LaMarr's "The Heart of a Siren," from William Hurlburt's play, "Hail and Farewell," will direct "The White Monkey."

The photoplay. This was flanked by two hand-lettered cards, each of which also bore two stills from the production. "In the days of 'The Sea Hawk,'" read one card, "money was transferred by slow dangerous methods." "Now," proclaimed the other card, "millions of dollars are transferred daily—secretly and quickly. This bank has every modern facility for the handling of money."

Many window displays were obtained, in book stores and others, with posters and stills. The girl ushers were costumed as pirates. A prologue, which showed the interior of an ancient English inn, was sung by a large male chorus.

"The Lost World" a Smashing Hit

(Continued from page 3)

in their ingenuity and are so realistic that it is hard to believe that they do not live, breathe, fight and waddle destructively through the streets of London.

"There are some lovely shots of tropical scenery, an amazing exodus of the 'saurii' when a volcano begins to get overheated, thrills, plenty of comedy, horrors, a love story and—well, 'The Lost World' has just about everything.

"It's a great piece of work."

Telegram—"A blind man could tell that 'The Lost World' is an exceptionally good picture. All he would have to do is to listen to the very audible gasps of the audience. The ripping, tearing fights between antediluvian monsters are far more exciting than many of the carefully calculated bouts of some of our leading business men in the prize ring.

"This is the unique picture of the winter, proving that something besides trumpy triangle stories can catch on the screen."

Sun—"The fellow who designed and created the animals did a remarkable job. And in several of the 'shots' of the innocent Brontosaurus wandering about in London the effect is positively weird.

"'The Lost World' is 'trick' photography done wisely and cleverly. And it is never dull. It is one of the few flights of the cinema into the realms of real drama, but it is an entertainment that is decidedly worth a trip."

Times—"A unique production which will create a lot of talk, as some of the scenes are as awesome as anything that has ever been shown in shadow form."

Evening Journal—"You'll get a great kick out of the picture—it's entertaining and imaginatively produced."

Here is the verdict of Philadelphia:

Record—"The 'Lost World,' it is frankly stated, was 'made for your amazement.' The producers succeeded in their purpose and the amazement at the Aldine Theatre was attested by the tense interest which was manifested by the house-filling crowds. There was not only amazement, but amusement. The tragic and comic were blended in the most skillful manner."

Public Ledger—"In its very dissimilarity to any motion picture yet produced 'The Lost World' makes an interesting object for discussion of the realm of the screen. It is distinctly a novelty. Conan Doyle has written a most interesting story."

North American—"The most fertile imagination run riot can scarcely conceive the weird monstrosities that people 'The Lost World.' Prehistoric monsters of heroic size move through a tangled jungle to the accomplishment of startled 'ah's' and awe-struck 'oh's,' occasioned by creepy shivers of an imaginative audience. Such was the atmosphere in the theatre last night when the air was tense with suppressed tremors of wonder and fear. An interesting love story."

Inquirer—"Every once in a while the critics rise and give vent to much cheering and hat-throwing, and each time the picture is 'by far the finest that has ever been produced,' 'it is stupendous,' 'it marks a decided advance in the art of motion pictures,' 'it is almost inconceivable that such a marvelous picture could have been produced.'—thus the pages run. It is with reluctance, therefore, that one comments too enthusiastically about 'The Lost World.' Many men and women there are, and not all of them reformed, who stands for the 'educational' films. Others want romance. And still others want adventure. In 'The Lost World' those three elements have been blended to make a most absorbing, thrilling and stimulating picture."

"The Lost World" in Boston



An unusually striking exploitation campaign on "The Lost World" was started more than a month in advance of its showing at the Tremont Temple Theatre, Boston.

Arrangements were made with the *Boston Traveler* for serial publication of Sir Arthur Conan Doyle's novel some weeks before the opening. The *Traveler* began its own advertising of the serialization of the story about the time that the bill posting campaign for the showing of the picture was started.

The *Traveler* not only carried big advertisements in its own columns of the serialization of the story, but used numerous stories on the sensational features of the photoplay illustrated with stills, special posters which were used on all its delivery wagons and posted in front of the *Herald-Traveler* building and in other places throughout Boston and its suburbs.

The billing campaign was an unusually heavy one and was started more than a month in advance of the showing.

Another newspaper tie-up that won almost as much publicity as the serial publication in the *Traveler* was the cross word puzzle stunt used by the *Boston Advertiser*. That newspaper, which was running a \$2,000 cross word puzzle contest, was so pleased with "The Lost World" puzzles that it added \$500 extra to this prize money for solution of them. The puzzles were circular in form, presenting something the appearance of the globe, so that even in shape the puzzles tied up with the title of the picture. The title of the picture, the names of the stars and of the prehistoric monsters brought to life in the film were contained either in the definitions of the words or in the words themselves. This puzzle stunt was in Boston for the entire week in advance of the showing.

The theatre cooperated with the *Boston Traveler*, which serialized the story, in its own advertising. "Read the story in the *Boston Traveler*" was used in its display advertising and was sniped on the posters.

Luring 'Em Into the Theatre



This is how the Rex Theatre, Eugene, Ore., did it during the engagement of "In Hollywood With Potash and Perlmutter." It is smashing in its effect, yet nicely balanced. Above all, it is eye-catching.

Special Accessories for First National Pictures

Available at First National Exchanges

"Sally" Heralds	\$3.50 per M
"The Lost World" Heralds	3.60 per M
"New Toys" Heralds	3.25 per M
"Her Husband's Secret" Heralds...	3.25 per M
"If I Marry Again" Heralds	3.00 per M
"The Lady" Heralds	3.50 per M
"Enticement" Heralds	3.00 per M
"Learning to Love" Heralds	3.25 per M
"Thief in Paradise" Heralds	3.00 per M
"As Man Desires" Heralds	3.25 per M
"Foolish Sal" Heralds	3.00 per M
"Idle Tongues" Heralds	3.50 per M
"So Big" Heralds	3.50 per M
"So Big" Hangers	3.50 per C
"Inez from Hollywood" Heralds ..	3.25 per M
"Classmates" Heralds	3.50 per M
"Love's Wilderness" Heralds	3.50 per M
"Sandra" Heralds	3.25 per M
"Her Night of Romance" Heralds...	3.00 per M
"Sundown" Heralds	3.50 per M
"In Every Woman's Life" Heralds	3.00 per M
"The Silent Watcher" Heralds...	3.00 per M
"Christine of the Hungry Heart"	
Heralds	3.25 per M
"The Only Woman" Heralds.....	3.25 per M
"Madonna of the Streets" Heralds.	3.00 per M
"Tarnish" Heralds	3.00 per M
"In Hollywood With Potash & Perl-	
mutter" Heralds	3.25 per M
"The Sea Hawk" Heralds	3.50 per M
"The Sea Hawk" Lobby Streamers	1.00 each
"Abraham Lincoln" Heralds.....	3.50 per M
"Abraham Lincoln" Door Hangers...	5.50 per M
"Secrets" Heralds	3.00 per M
"Secrets" Lobby Hangers	4.00 per C
"Husbands and Lovers" Heralds...	3.00 per M
"Born Rich" Heralds	3.00 per M
"Flirting With Love" Heralds.....	3.00 per M
"The White Moth" Heralds.....	3.00 per M
"The Perfect Flapper" Heralds.....	3.00 per M
"A Self Made Failure" Heralds.....	3.25 per M
"For Sale" Heralds.....	3.00 per M
"Girl in Limousine" Heralds.....	3.00 per M
"Single Wives" Heralds.....	3.25 per M
"Those Who Dance" Heralds....	3.25 per M
"Cytherea" Heralds	3.75 per M
"The Woman on the Jury" Heralds	3.00 per M
"A Son of the Sahara" Heralds....	3.25 per M
"The Marriage Cheat" Heralds.....	3.50 per M
"The Goldfish" Heralds.....	3.25 per M
"The Goldfish" Hangers	6.00 per C
"The Enchanted Cottage" Heralds..	3.25 per M
"Why Men Leave Home" Heralds...	3.00 per M
"Boy of Mine" Heralds	3.00 per M
"Black Oxen" Heralds	2.30 per M
"When a Man's a Man" Heralds...	2.00 per M
"Song of Love" Heralds	3.50 per M
"Painted People" Heralds	3.00 per M
"Flowing Gold" Heralds	3.25 per M
"Lilies of the Field" Heralds.....	3.50 per M
"Galloping Fish" Heralds	2.75 per M
"Secrets" Heralds	3.00 per M
"Love Master" Heralds	3.00 per M
"Torment" Heralds	3.00 per M
"The Eternal City" Heralds	3.25 per M
"Chastity" Heralds	1.90 per M
"Her Temporary Husband" Heralds	2.00 per M
"Twenty One" Heralds	3.00 per M
"Jealous Husbands" Heralds	3.00 per M
"Black Oxen" Door Knob Hangers..	5.00 per M
"Meanest Man in the World" Heralds	2.50 per M
"Flaming Youth" Heralds	3.00 per M
"The Dangerous Maid" Heralds....	3.00 per M
"Anna Christie" Heralds	3.25 per M
"The Age of Desire" Heralds	3.00 per M
"The Wanters" Heralds	2.90 per M
"The Bad Man" Heralds	3.00 per M
"Thundegate" Heralds	3.00 per M
"Tonjola" Heralds	3.00 per M
"Fighting Blade" Heralds	3.50 per M
"Potash & Perlmutter" Heralds....	3.50 per M
"Ashes of Vengeance" Heralds.....	4.50 per M
"Her Reputation" Heralds	3.25 per M
"The Huntress" Heralds	2.25 per M
"Dulcy" Heralds	3.50 per M

First National Exchanges

Exchange	Address	Manager
Albany	670 Broadway	A. J. Herman
Atlanta	89 Walton street	C. R. Beacham
Boston	52 Church street	T. B. Spry
Buffalo	505 Pearl street	Frank J. A. McCarthy
Calgary	405 Eighth Ave., W.	E. H. Teel
Charlotte	12 South Church street	F. P. Bryan
Chicago	831 South Wabash avenue	C. E. Bond
Cincinnati	Broadway and Pioneer street	R. H. Haines
Cleveland	21st street and Payne avenue	Norman H. Moray
Dallas	308-310 South Harwood street	Leslie Wilkes
Denver	2108 Broadway	J. H. Ashby
Des Moines	1001 High street	E. J. Tilton
Detroit	159 East Elizabeth street	F. E. North
Indianapolis	122 West New York street	Floyd Brown
Kansas City	1712 Wyandotte street	T. O. Byerle
Los Angeles	918 South Olive street	W. E. Knotts
Louisville	221 South Third street	Paul E. Krieger
Mexico City	13 Lopez street	Fred Rodriguez
Milwaukee	208 11th street	H. J. Fitzgerald
Minneapolis	501 Loeb Arcade Building	L. O. Lukan
Montreal	Albee Building, 12 Mayor street	A. Gorman
New Haven	134 Meadow street	M. H. Keleher
New Jersey	729 Seventh avenue	J. C. Vergesslich
New Orleans	1401 Tulane avenue	L. Conner
New York	729 Seventh avenue	H. H. Buxbaum
Oklahoma City	304 West Reno street	E. D. Brewer
Omaha	1511 Chicago street	L. J. McCarthy
Philadelphia	1225 Vine street	W. J. Heenan
Pittsburgh	1014 Forbes street	R. S. Wehrle
Portland	401 Davis street	Charles Koerner
St. John	39 Waterloo street	William J. Melody
St. Louis	3319 Locust street	Harry Weiss
Salt Lake City	60 Exchange place	William F. Gordon
San Francisco	140 Leavenworth street	Charles H. Muehlman
Seattle	2023 Third avenue	F. G. Sliter
Toronto	277 Victoria street	B. D. Murphy
Vancouver	553 Granville street	W. H. Mitchell
Washington	916 G street, N. W.	Robert Smeltzer
Winnipeg	Film Exchange Building	Frank L. Vaughan

District Managers

Canadian	Louis Bache	Toronto Exchange
Central	H. A. Bandy	Cleveland Exchange
Eastern	H. H. Buxbaum	New York Exchange
Midwest	R. C. Seery	Chicago Exchange
Mountain	H. T. Nolan	Denver Exchange
Southern	W. E. Callaway	New Orleans Exchange
Western	Joseph S. Skirboll	Los Angeles Exchange



Exploitation Index

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For exploitation stunts not listed here see earlier issues of FRANCHISE



First National Releases

(For earlier releases see previous issues of FRANCHISE)

Release No.	Attraction		Release No.	Attraction	
100	All For a Woman (Special)	5873 feet	189	Daddy (Jackie Coogan)	5738 feet
101	Homespun Folks (A. P.) (Thos. H. Ince Prod.)	5800 feet	1711	The Love Nest (Buster Keaton)	1975 feet
102	The Leopard Woman (A. P.) (Louise Glaum)	6253 feet	190	Shippy McGee (Oliver Morosco Prod.)	6339 feet
103	The Forbidden Thing (A. P.) (Allan Dwan Prod.)	5933 feet	191	The Bright Shawl (Richard Barthelmess)	7426 feet
104	Last of the Mohicans (A. P.) (Tourneur Prod.)	5720 feet	192	The Sunshine Trail (Ince Prod.-Douglas MacLean)	4509 feet
105	Love (A. P.) (Louise Glaum)	6022 feet	193	Within the Law (Norma Talmadge)	8034 feet
106	A Thousand to One (A. P.) (J. Parker Read, Jr.)	6055 feet	194	The Lonely Road (Katherine MacDonald)	6086 feet
107	Lying Lips (A. P.) (Thos. H. Ince Prod.)	6438 feet	195	Wandering Daughters (James Young)	5619 feet
108	A Small Town Idol (A. P.) (Mack Sennett Prod.)	6519 feet	196	Slander the Woman (Allan Holubar Prod.)	6433 feet
109	A Perfect Crime (A. P.) (Allan Dwan Prod.)	4739 feet	197	A Man of Action (Ince-MacLean)	5636 feet
110	I Am Guilty (A. P.) (Louise Glaum)	6312 feet	198	The Girl of the Golden West (Edwin Carewe)	6847 feet
111	Home Talent (A. P.) (Mack Sennett Prod.)	3595 feet	199	Children of Dust (Frank Borzage Prod.)	6228 feet
112	Mother o' Mine (A. P.) (Thomas H. Ince Prod.)	6044 feet	200	Penrod and Sam (Special)	6275 feet
113	A Broken Doll (A. P.) (Allan Dwan Prod.)	4594 feet	201	The Brass Bottle (Maurice Tourneur Prod.)	5279 feet
114	Foolish Matrons (A. P.) Tourneur Prod.)	6544 feet	202	Trilby (Richard Walton Tully Prod.)	7302 feet
115	The Ten Dollar Raise (A. P.) (J. L. Frothingham)	5776 feet	203	Circus Days (Jackie Coogan)	6163 feet
116	Greater Than Love (A. P.) (Louise Glaum)	6158 feet	204	The Scarlet Lily (Katherine MacDonald)	6229 feet
117	Devotion (A. P.) (Hazel Dawn)	5669 feet	215	The Huntress (Colleen Moore)	6236 feet
118	The Cup of Life (A. P.) (Thos. H. Ince)	4932 feet	206	The Fighting Blade (Richard Barthelmess)	8705 feet
119	The Silent Call (A. P.) (Trimble-Murfin Prod.)	6784 feet	207	Dulcy (Constance Talmadge)	6859 feet
120	All's Button (Special)	5651 feet	208	Her Reputation (Thomas H. Ince)	6566 feet
121	Molly O (A. P.) (Mabel No. 1 Mack Sennett)	7759 feet	209	Ashes of Vengeance (Norma Talmadge)	9893 feet
122	Love Never Dies (A. P.) (King Vidor)	6751 feet	210	The Wanters (John M. Stahl)	6871 feet
123	Star Dust (Hobart Henley Prod.) (Hope Hampton)	6118 feet	211	Potash and Perlmutter (Samuel Goldwyn)	7710 feet
124	Totable David (Richard Barthelmess)	7345 feet	212	Thundergate (Special)	6565 feet
125	The Lotus Eater (John Barrymore, directed by Marshall Neilan)	8960 feet	213	The Bad Man (Edwin Carewe)	6404 feet
126	Hail the Woman (A. P.) (Thos. H. Ince)	7222 feet	214	Flaming Youth (John Dillon Special)	8535 feet
127	The Wonderful Thing (Norma Talmadge)	6890 feet	215	The Dangerous Maid (Constance Talmadge)	7336 feet
1702	The Boat (Buster Keaton)	2042 feet	216	The Age of Desire (Frank Borzage)	5174 feet
128	R. S. V. P. (Charles Ray)	5824 feet	217	Jealous Husbands (Maurice Tourneur)	6801 feet
129	The Sea Lion (A. P.) (Hobart Bosworth)	4367 feet	218	Anna Christie (Thos. H. Ince)	7631 feet
130	Her Mad Bargain (Anita Stewart)	5491 feet	219	Ponjola (Rork-Donald Crisp)	6960 feet
131	Cabiria (Special)	8691 feet	220	Black Oxen (Frank Lloyd)	7927 feet
132	Love's Redemption (Norma Talmadge)	5988 feet	221	The Sea Hawk (Frank Lloyd)	11884 feet
133	The Beautiful Liar (Katherine MacDonald)	5236 feet	222	The Eternal City (George Fitzmaurice)	7926 feet
134	The Cave Girl (Special)	4508 feet	223	The Song of Love (Norma Talmadge)	8001 feet
135	The Song of Life (John M. Stahl)	7025 feet	224	Why Men Leave Home (John M. Stahl)	8002 feet
136	My Boy (Jackie Coogan)	5090 feet	225	Twenty-One (Richard Barthelmess)	6620 feet
137	The Rosary (Selig-Rork Prod.)	7045 feet	226	Galloping Fish (Thomas H. Ince)	5559 feet
1703	The Paleface (Buster Keaton)	1935 feet	227	Chastity (Katherine MacDonald)	5976 feet
145	The Barnstormer (Charles Ray)	5428 feet	228	Painted People (Clarence Badger-Colleen Moore)	6900 feet
138	Polly of the Follies (Constance Talmadge)	6137 feet	229	The Marriage Cheat (Thomas H. Ince)	6975 feet
140	The Seventh Day (Richard Barthelmess)	5393 feet	230	Her Temporary Husband (John McDermott)	6723 feet
141	Red Hot Romance (Emerson-Locs Prod.)	6055 feet	231	Secrets (Norma Talmadge)	8446 feet
142	Penrod (Marshall Neilan)	7879 feet	232	The Girl in the Limousine (Larry Semon)	5230 feet
144	A Question of Honor (Anita Stewart)	6125 feet	233	Those Who Dared (Thomas H. Ince)	7312 feet
147	The Woman's Side (Katherine MacDonald)	5135 feet	234	Meanest Man in the World (Sol Lesser Special)	5633 feet
148	Gas, Oil and Water (Charles Ray)	4496 feet	235	When a Man's a Man (Sol Lesser Special)	6807 feet
1704	Cops (Buster Keaton)	1691 feet	236	Boy of Mine (J. K. McDonald)	6935 feet
1802	Pay Day (Charles Chaplin)	2002 feet	237	Torment (Maurice Tourneur)	5422 feet
146	Savin' 'Thru (Norma Talmadge)	8037 feet	238	The Love Master (Murfin-Trimble Prod.)	6779 feet
149	The Infidel (Katherine MacDonald)	5271 feet	239	The Enchanted Cottage (Richard Barthelmess)	7889 feet
150	The Woman He Married (Anita Stewart)	6434 feet	240	Lilies of the Field (Corinne Griffith)	8510 feet
1705	My Wife's Relations (Buster Keaton)	2045 feet	241	A Son of the Sahara (Edwin Carewe)	7600 feet
160	Murricane's Gal (Allen Holubar Special)	7836 feet	242	Sundown (E. J. Hudson Special)	8641 feet
163	The Masquerader (R. W. Tully Prod. Guy Bates Post)	7857 feet	243	Flowing Gold (Richard Walton Tully)	8005 feet
153	Fools First (Marshall Neilan)	5071 feet	244	The Goldfish (Constance Talmadge)	7145 feet
155	One Clear Call (John M. Stahl)	7548 feet	245	The Woman on the Jury (E. J. Hudson Special)	7312 feet
152	The Primitive Lover (Constance Talmadge)	6084 feet	246	Cytherea (George Fitzmaurice)	7398 feet
151	The Deuce of Spades (Charles Ray)	4579 feet	247	The White Moth (Tourneur-La Marr)	6571 feet
154	Sonny (Richard Barthelmess)	6892 feet	248	For Sale (E. J. Hudson Special)	7482 feet
159	Rose o' the Sea (Anita Stewart)	6945 feet	249	The Perfect Flapper (Colleen Moore)	7030 feet
157	Domestic Relations (Katherine MacDonald)	5304 feet	251	Single Wives (Corinne Griffith-Milton Sills)	7526 feet
156	The Half Breed (Oliver Morosco)	5529 feet	252	A Self-Made Failure (McDonald-Ben Alexander)	7285 feet
158	Smudge (Charles Ray)	4899 feet	253	Husbands and Lovers (John M. Stahl)	7730 feet
161	The Crossroads of New York (Mack Sennett)	6519 feet	254	Born Rich (Lytell-Windsor)	7100 feet
162	Alias Julius Caesar (Charles Ray)	5308 feet	255	Flirting With Love (Colleen Moore-Conway Tearle)	6926 feet
1706	The Blacksmith (Buster Keaton)	1844 feet	256	Christine of the Hungry Heart (Thos. H. Ince)	7493 feet
164	Trouble (Jackie Coogan)	4940 feet	257	The Lost World (First National Special)	9824 feet
165	Heroes and Husbands (Katherine MacDonald)	5522 feet	258	In Every Woman's Life (M. C. Levee)	6325 feet
143	Kindred of the Dust (R. A. Walsh)	7424 feet	260	Tarnish (S. Goldwyn-G. Fitzmaurice)	6831 feet
166	The Eternal Flame (Norma Talmadge)	7754 feet	259	Abraham Lincoln (Rockett Special)	9759 feet
167	Skin Deep (Ince Special)	6303 feet	261	Sandra (Barbara La Marr)	7794 feet
1707	The Frozen North (Buster Keaton)	2058 feet	262	Classmates (Richard Barthelmess)	6900 feet
1708	The Electric House (Buster Keaton)	2252 feet	263	In Hollywood with Potash and Perlmutter (S. Goldwyn Special)	6885 feet
168	The Light in the Dark (Hope Hampton)	6086 feet	264	The Only Woman (Norma Talmadge)	6770 feet
169	The Bond Boy (Richard Barthelmess)	6944 feet	265	Idle Tongues (Doctor Nye) (Thos. H. Ince)	5300 feet
170	White Shoulders (Katherine MacDonald)	6101 feet	266	Love's Wilderness (Corinne Griffith)	7037 feet
171	East Is West (Constance Talmadge)	7930 feet	267	The Silent Watcher (Frank Lloyd)	7576 feet
172	Lorna Doone (Maurice Tourneur)	6083 feet	268	Frivolous Sal (J. K. McDonald-Ben Alexander)	7230 feet
173	Oliver Twist (Jackie Coogan)	7697 feet	269	If I Marry Again (First National)	7400 feet
174	Brawn of the North (Murfin-Trimble)	7759 feet	270	So Big (Colleen Moore)	8501 feet
1709	Day Dreams (Buster Keaton)	2493 feet	271	Inez From Hollywood (Sam Rork)	6969 feet
175	The Woman Conquers (Katherine MacDonald)	5176 feet	272	Fine Clothes (John M. Stahl)	7790 feet
176	Minnie (Marshall Neilan)	6786 feet	273	As Man Desires (Milton Sills-Viola Dana)	7790 feet
177	Omar the Tentmaker (R. W. Tully-Guy Bates Post)	8495 feet	274	The Lady (Norma Talmadge)	7357 feet
178	The Hottentot (Ince Prod. with Douglas MacLean)	5953 feet	275	New Toys (Richard Barthelmess)	7363 feet
179	The Dangerous Age (John M. Stahl Prod.)	7229 feet	276	Her Husband's Secret (Frank Lloyd)	6300 feet
180	Bell Boy 13 (Ince-MacLean)	3940 feet	277	Her Night of Romance (Constance Talmadge)	7211 feet
181	Fury (Richard Barthelmess)	8792 feet	278	Learning to Love (Constance Talmadge)	6181 feet
182	Money, Money, Money (Katherine MacDonald)	5995 feet	279	The Heart of a Siren (Barbara La Marr)	6788 feet
183	The Voice from the Minaret (Norma Talmadge)	6885 feet	280	A Thief in Paradise (Geo. Fitzmaurice)	7365 feet
1710	The Balloonatic (Buster Keaton)	2152 feet	281	Enticement (Thos. H. Ince)	6224 feet
184	What a Wife Learned (Ince Special)	6228 feet	282	I Want My Man (Milton Sills-Doris Kenyon)	6000 feet
185	Mighty Lak' a Rose (Edwin Carewe)	8260 feet	283	One Way Street (Ben Lyon-Anna Q. Nilsson)	5600 feet
1803	The Pilgrim (Charles Chaplin)	3675 feet	284	My Son (Edwin Carewe-Nazimova)	8600 feet
186	Scars of Jealousy (Thomas H. Ince)	6246 feet	285	Sally (Colleen Moore)	8600 feet
187	Refuge (Katherine MacDonald)	5985 feet	286	Chickie (Dorothy Mackaill-Lew Cody)	8600 feet
188	The Isle of Lost Ships (Maurice Tourneur)	7425 feet	287	Declasse (Corinne Griffith)	8600 feet
			288	One Year to Live (M. C. Levee-Cummings)	5831 feet

Big Exploitation Aid to Livewires on **COLLEEN MOORE**

IN

“SALLY”

Tie-up with song

*“Sally’s in the Movies Now”
in this way:—*

Two weeks in advance of your opening with the picture, feature the song, “I Wonder What’s Become of Sally,” as an organ solo. Use illustrated slides which will be supplied you at rock-bottom cost by your local First National Exchange. These slides are made up of actual scenes from the picture and carry the line “Scene from Colleen Moore in ‘Sally’.”

One week before the opening, feature the song, “Sally’s in the Movies Now,” as an organ solo. Use again illustrated slides which will be supplied by your local exchange. Immediately following the completion of the rendition of this song flash the First National trailer on this production. In that way you will clinch the tie-up, getting over to your public in a new and highly interesting manner the play-date of the picture and good sales arguments besides. This song was written especially for the picture and is published by First National. It is tax free and open for your use in the theatre and on the radio.

The piano copies of the song, “Sally’s in the Movies Now,” are FREE! The slides (sets of twelve—six to be used in connection with “I Wonder What’s Become of Sally” and the other six to be used with “Sally’s in the Movies Now”) are available at the low cost of \$2.00 per set. They are hand-colored and contain fitting scenes from the production to illustrate the words of both songs. They are numbered in the order in which they are to be shown making it very easy for your operator. Two of the slides contain the words of the choruses of the songs and you can use them with the last chorus if you want your audiences to join in singing these popular numbers.

**HERE’S A CHANCE TO SELL FROM A NEW ANGLE!—
WE’VE MADE IT EASY FOR YOU!—NOW DO IT AND
CASH IN ON COLLEEN’S GREATEST PICTURE!**

Glorifying the Herald



HERE we show a few samples of First National's high-class heralds. Notice the touch of originality in each. And they're prepared in two colors and treated to catch the eye. Good lay-outs of scenes make up the inside spreads, with appropriate copy that sells the show to your patrons.

Use more heralds—the most inexpensive accessory you can buy with the greatest direct appeal of any literature that you hand out.

Priced within reason—designed to sell the show—and worth twice what you pay for them.

*A
tale of three
cities !*

"A splendid farce comedy"

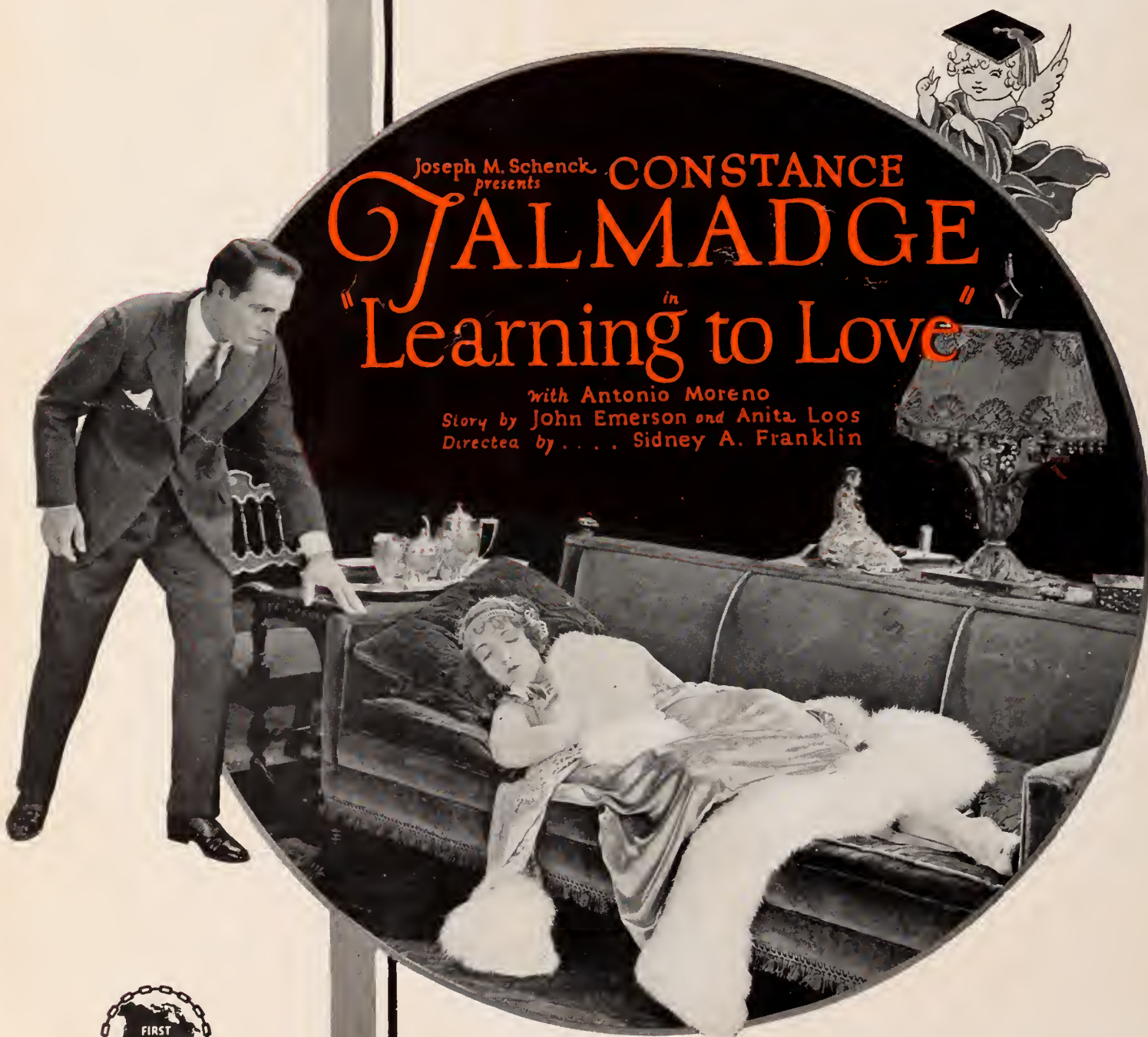
Cleveland Plain Dealer

"Should prove a magnet of
considerable power"

Los Angeles Post

"One of Connie's best"

New York Graphic



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Members of Motion Picture Producers and Distributors of America Inc.~Will Hays President

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